

(bruce baillie: A NOTEBOOK)

(12-66 - 3-67)

... caught this morning trying to do my work. - first note from Chapala.

Parade today...funeral. Solemn, responsible adult males leading. One dog, red wound in side, accompanies procession. Black shoes solemnly passing...single black shoe laying in center of street. Bells ring from church.

35MM film:

The children make songs about him. The town slowly, unknowingly prepares itself for a sacrifice.

35MM*cont.

*(Based on story-movie form, using given technical clarity to reveal details/gestures of living people, as opposed to Franky Avalon--the contrived, controlled super-reality for popular consumption.

Guadalajara low night club area - ticket dance place - sad male voluptuary who comes in every evening after work, drinks beer, watches: "... talk to me! ..." ... separate situation: the pretty boy voluptuary in Los Banjos Chapala serving hair tonic, lotions and linen, always smiling, wearing Japanese sandals, white feet.

Set-up element: American played by Mexican: Black Jaguar, 2 wristwatches.

Slaughter house - young bull being taken in - sport for 5 Mexican boys.

Fallen completely in love with a village woman, waiting for the bus. Perfect Indian face! Offering flowers through the open back window of the bus ... "Excuse me sir, may I give these to your wife?" ...terrifying refusal ... running through the streets, watching for the bus to be coming

The American speaks of 11% on his investments in Guadalajara.

part of note -

- stops with her 5 gal. can load. A flock of blackbirds splits in two. Boy's whistle dominates. A light plane flies over. A girl comes out. The huge brown dog passes here. Guy comes out of his house with horse, begins with fancy unnecessary gallop by showing one eye the whip.

"Will he (The Leviathon) make a covenant with thee? Behold the hope of him is vain". - Job. "... to grope down into the bottom of the sea after them; to have one's hands among the unspeakable foundations, ribs, and very pelvis of the world; this is a fearful thing. What am I that I should essay to hook the nose of this Leviathon!" - Melville.

-- having seen today (Chapala) the perfectly lovely visage.*

*The Indian woman whom I offered flowers through the bus window.

35MM -

1. The voluptuary fails--night - close Mexican neighborhood - vehement mothers - flees into the night, at edge of town ... pursued, at least in imagination, by town fathers.
2. Succeeds in circumnavigating back to apartment ... pursued by a song sung about him by children in the street.
3. Series of close shots of morally indignant mothers' faces: The night grows windy and he is tortured by the stars.

16MM feature (with Tully) -

Cont. filling frame with non-narrative, non-descriptive corners and edges ... ultimately reveal essence of

archetecture (doorways)
nature
animal life
movements of people (to stores in morning, etc.)

Narrator note: Possibly include specific information re. characters in film, e.g., their addresses, etc.

35MM -

More on beloved ideal theme/i.e., The Voluptuary, in general -- The Virgin, in any form.

hero (implicit or explicit) unconsciously putting local people on ... re. his romantic ideal ... in reality the search itself, rather than any realization (marriage).

... cont. *idol* of Indian woman (also ref. Jung's "shadow of civilization" observation) story element. Up into the hills outside town, a small adobe house, some animals, good life. Later Mex. govt. officials begin measures to take her away ... etc. Tragedy. This piece revealed in film as part of hero (point of

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view) fantasy wrapped even more tightly into real tragedy of deception ... leading finally to some kind of sacrifice.

1-14 One good eve., in the neighborhood, one bad day: Kids flocking around the streets this eve. like ants -- Theresa, Lupe, Lourdes,

Earlier the Texas kids playing a stupid game - brown little girl emptying garbage
sliding calf muscle struck by white girl.
- a need of the organism, not doctrinal, cynical, a conviction, a sentiment. - Arthur Symons on Rimbaud.

Each poet, finally incomplete, leading to the next.

In letter to Amanda - - not in love --
Chapala: Discovered nature of time: in love.

Monday, squealing pigs brought into market for slaughter, 4 local chickens imitating them.

notes on two educational films:

- 1) In Castle Films style, *The Shirt Hitting the Fan* ("Instructional Film #287 ... 'education without representation', a series of anti-school instructional films".)
- 2) *Bad Towel Habits*.

Evening. Ruminations of ghosts in the streets. False rendezvous with pretty local girl:* goes to mirror straightens kerchief repeatedly - little brother, big cousin with baby, small room, 2 beds, dresser, photos, central chair with big pink radio, - cord to ceiling ... girl mambos with brother - crazy - runs out in street clapping hands, walks rapidly by bar, dark street, several street lights - everyone looks at her, comments: Maria, _____, etc. Hard light. (Girl, very dark skin).

Later that evening in wake of such heat that cobblestones quiver someone rushes out of his house and fires off 4 terrible shots... dogs, burros, roosters answer. Someone knocking somewhere ...

*who later I learned was a whore.

Learning from general friendliness beginning to take shape: In new environment is necessary to live, day to day ... growing to be a part of, from within--saw young American today walking around the plaza with orange

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pants and an 8MM Fairchild ... while sitting on the green bench with Alberto and 2 shoeshine men, reading the daily paper about The White Rose in Cuba--before one can be at liberty to do his work.

2-4 Week of the bulls, parade every day.

Total Gesture Series (film) -

Detailed film account of Mexican guy walking to shoeshine man (possible film loop, with variations) ... assuming automatic posture of superiority to shoeshine man, taking seat, checking wristwatch, paper, etc. Payment gesture ... walk to near taxi. Toothpick. Check watch. Take seat inside car, wait to be driven off.

35MM -

Church, Magdalena - three 8-yr. old girls walk in front door on knees, various ladies on knees moving toward altar -- long aisle. Mysterious statues like old clothing stores - along aisles -- suffering face (modern plaster) of Mary looking at cross - sound of "suffering trucks" out front, coming thru town. Bright sound of several happy sparrows high up in dome on ancient chandelier.

Possibility of death;
Man -- marriage
Poet -- fame

Short Film:

- 1) "Here, honey" (Man giving shiny toy mirror to little girl).
- 2) Mother: "What have you there, honey?" Where did you get that bruise on your thigh?"
- 3) Seven horsemen (18th C.) ... artificial sound ... come around corner. Lance corporal raises white-gloved hand for halt.
End.

Guadaljara market - Hip young Americans passing through-- good, wandering young Americans --- faces like carefully designed poster art, compared to old calendars.

"Don't take them guns into town, Billy." (T.)

2-11 Chapapa. Toy wooden pig, ears move - cork in nose. Inside is fly.

Deep in night, obscure: hands of some essential form - above, beneath - the latter throwing up a piece of material resembling a raggedy charcoal eraser (poleric extremes) - the arm finally disappearing, disappearing.

But lovely engagement again, with work at Manuel's -- the world coming alive - my own eyes both reflecting and accepting - my Spanish picks up, etc. Necess. of engagement for me, thru my work - poss. one day more total, thru being only - no "apparatus"

Necess. of knowing as much what it is (poverty) as possible ... in that our age - or coming ... the same - is more than anything else the confrontation of simple poverty with ... whatever is called civilization by the non-poor. ... wherein rests consciousness of culture.

--- like today, Manuel's daughter left immediately when I entered the horse first tried to kick me then bite me when I began working with him. They have no reason in the world to give any small piece of life to ... outsiders who will have no ultimate part in their lives -- being poor, they haven't a place for the luxuries or play of others. And being who they are, they have no place - no need for the insults of lusting, "conquering" foreigners.

--- like that day I ate with the family ... and being genuinely hungry I overstated my pleasure with the food ... which couldn't be taken as truth.

Priest, small town - vestments all ary (sp?): I'm sorry I've been so silly and haven't been out to bless you all ...

3-13 Gambier

my dear friends, it has been difficult to discover, but now I have found it, I believe: I must go past my adventures cannot send notes; I will leave my films for a time when I am in one place. I will write to you tomorrow.

I wanted to write you about David Jackson ... I wanted to put together a "book" of pieces of things - some things continuous, like the film notes for a specific work, with irregular things: David Jackson running behind me when we were eight, running from Janet Smith's father whose

apple tree it was ... David Jackson calling back, Its the Blue Boner! (my nickname), where as it was Mr. Smith right at the heels of David Jackson as they crossed the railroad tracks on S.E. 15th. near Grant St.

The photos in the book would connect with the text in that they would be right out of 16MM films being made at the same time. ... layed out to fill the pg., no border ... in a sense, same with text. ... also incl. pages here and there duped right out of notebook, when good example of working notes ... facing pg. would be ordinary type of same, without arrows, brackets, etc.

Also have recollections of Harold Saltee and different guys in the Navy.

Some poems.

Trying now to learn not to be concerned with loss
... I have left my infancy and find it even more lonely
than before ... so keep moving.
GRATON: Becoming less and less afraid of the fire
(3-22).

Discovery of ... adoption of - no longer interested in the thing/idea itself, etc. (3-17)

People from Haight Ashbury in communal kitchen after Sat. eve. movies, talking about fingers in pickles, people falling into wine vats, ... "No kidding, I saw it"

"Surprising to see one's own writing in print" ... and when one and his writing become the same - when it is no surprise - what has become of his life, where can he feel the imprint of flesh upon flesh?

the man who is proud
of the jar of vaseline by
his bed
like the woman
with her birth control pills
on exhibit.

Finally accepting the popular romance idol in my life (counter to pressure by liberated American female intellectual-hysterical):

to be able in my life to marry a number of times, celebrating each time the total romance re. marriage, the ceremony itself, etc., marrying one time in China - or Burma - or Bali ... in India, in Israel, in a Mexican village like a Greek myth; arriving for some moment in "her" life, siring a son, disappearing forever. To celebrate.

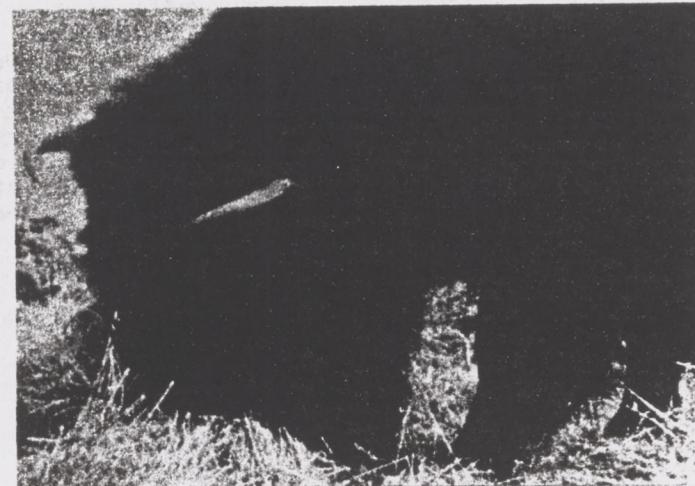
Jack Smith's FLAMING CREATURES taken for what it is, NY adolescent sex, and taken for a curious masterpiece by a madman. Nothing else is very important.

"its like where my head's at, honey."

(wanting her to return)

Washing downstream.

oo



Quixote

THE DOWNTOWN REVIEW FALL/WINTER/SPRING 1981/82

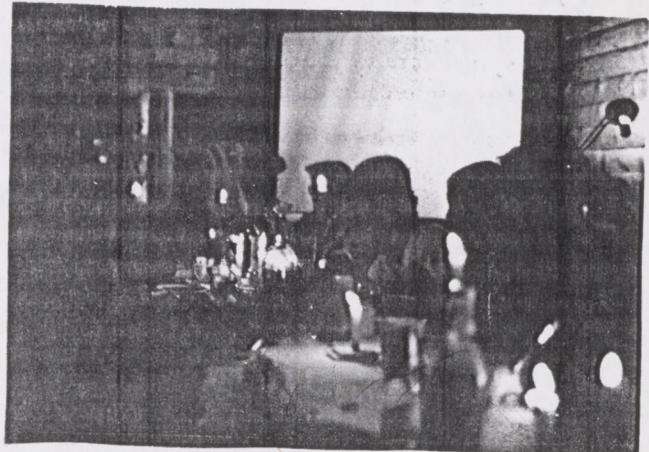
The Maya Deren Award

VOL 3 nos. 1+2

The Maya Deren Award, to be given periodical-
ly by *The Downtown Review*, is named for the
woman who almost singlehandedly established a
community of independent filmmakers in America.
Through her tireless efforts on behalf of the art of
cinema—as opposed to the commerce of the
medium—that community, by the time of her death
in 1961, had begun to achieve the sort of recogni-
tion for which she had fought all of her life. She
was a passionate lady, even fierce at times, and that
passion was devoted to a cause that had few fol-
lowers in those early days and almost no acceptance
by the “official” worlds of film and art in the era of
Eisenhower.

Things may not seem much better now, but they
are. And they are better because Maya Deren in-
spired and assisted her fellow film artists, most of
whom—like Stan Brakhage—were just beginning to
emerge into the prominence that she never lived to
achieve. Yet no honest study of the art of American
cinema can ignore the work of Maya Deren, and
her films and writings remain to inspire and assist
yet another generation.

The Maya Deren Award is to be given to an in-
dividual whose work over time has been of high
quality and who, in addition, has labored toward
an increased recognition of the value of personal,
independent American Cinema. It is to be given to



*The first annual Maya Deren Award dinner,
September 6, 1981*

honor that artist and to encourage that artist to
continue to strive, to continue to share, to continue
to inspire others.

The first Maya Deren Award was given to Bruce
Baillie on September 6, 1981. The ceremony was
held in a makeshift screening room in Norwich,
Vermont, after which Mr. Baillie showed completed
sections of his latest work, *The Cardinal*.

The text of the actual award is reproduced on the
facing page.



Bruce Baillie as
The Cardinal

It is hard to imagine that anyone involved in the
serious pursuit of cinema could be ignorant of the
contributions of Maya Deren. Yet, in a journal enti-
tled *The Independent*, published by something
called “The Foundation for Independent Video and
Film, Inc.,” the following excerpt appeared in
Volume 3, Number 9:

At the time I had no thoughts about making
my own films. I wanted to go into the industry.
You could count the independent filmmakers
on the fingers of one finger. There was Mia
Derrin.

Now, obviously, more is involved here than a
mere typographical error. It is clear that the editors
of *The Independent* simply had not ever heard of
Maya Deren. That’s very sad. Yet it proves the
wisdom of those friends of Deren who felt, accord-
ing to P. Adams Sitney in *Visionary Film*, that she
“might have found more to oppose than to acclaim
in the explosion of filmmaking and theorizing of
the 1960s.” Indeed she might have.

The Maya Deren Award

To honor the memory of Maya Deren, who continually promoted the cause of the Art of Cinema, The Downtown Review has established an award in her name.

The first recipient of this award, given in the Fall of 1981, is Bruce Baillie.

Mr. Baillie is recognized for both his cinematic achievements and for his dedication to the cause of personal cinema in America. His work in the field over a career now in its fourth decade has brought him international attention and it has served to inspire numerous artists to attempt to capture with images the elusive secrets of life and art.

The Downtown Review is pleased to serve as a conduit for this token of recognition. We offer Mr. Baillie our congratulations and our thanks for the work he has done, and we offer him our encouragement for the work still to come.

The Museum of Modern Art Department of Film

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

The Films of Bruce Baillie
May 11 to 17, 1972

"There were ages of faith, when men made connections between themselves and the place in which they lived, the plants they cultivated, the fuel they used for warmth, their beasts, and their ancestors. My work will be discovering in American life those natural and ancient contacts through a contemporary form, the motion picture."

-- Bruce Baillie

Program I: Thursday, May 11 (2:00), Friday, May 12 (2:00), Sunday, May 14 (3:00)
SHOW LEADER. 1966. "It is a picture of me in a stream, saluting the audience on the sound track." 1 min. ON SUNDAYS. 1960-61. "With Miss Wong. Document of a lovely friend and of San Francisco, woven together in fictional form. Shot on out-dated Dupont stock given me by Marvin Becker during the period I had apprenticed myself to his film studio while I was living on unemployment from Safeway." 35 min. DAVID LYNN'S SCULPTURE. 1961. "Shown in our early Canyon Cinema days...an example of 'The News,' an inexpensive, local means of combining film-seeing with film-making." Shown silent. 2 min. MR. HAYASHI. 1961. "A real, living saint can be seen on the screen. Made originally as a 'News'...won some prize or another, in Wisconsin or Illinois or at Ann Arbor one year." 3 min. FRIEND FLEEING. 1962. "Another 'News,' made for my friends." 3 min. THE GYMNASTS. "Like MR. HAYASHI, originally a 'News' made for Canyon Cinema Theatre in Berkeley. Basically a dramatic form, concerning young business man...who in the course of some everyday transaction finds himself among performing gymnasts, whom he joins. In the end of the film he is seen once again 'at the same moment' before he entered the gymnasium...semi-narrative, partly documentary with UC Berkeley gymnasts performing as in dance (first 'fancy' editing). Self in central role, by necessity...modifying earlier script. Shot, acted, etc., by myself. Outdated Dupont again. Originally performed as a 'News.' News titles later removed. 8 min. (All prints in first part of Program I, with the exceptions of DAVID LYNN'S SCULPTURE and FRIEND FLEEING [Bruce Baillie's own copies], are shown through the courtesy of the New York Filmmakers' Cooperative). Intermission: 5 min. EVERYMAN. 1962. "Early days of California protests; occasion of the sailing of the boat 'Everyman' into the Pacific nuclear testing area...John Adams and guitar." (Print courtesy of Audio/Brandon, San Francisco). 6 min. NEWS #3. "Material from a Cuban rally intercut with peculiar rock formations from California travels. Sound, music (radio) and mob sounds: early example of cheap filmmaking...Cocteau's first principle of theatre: locality. Member of audience: Where did you shoot those rocks in NEWS #3? Baillie: I was on my way to San Felipe. I think it was near San Bernadino. Member of audience: It wasn't Joshua National Monument? Baillie: Might be. Member of audience: Looks like that. Baillie: Then it probably was." (Print courtesy of Audio/Brandon, San Francisco). 3 min. HERE I AM. 1926. "A film for the East Bay Activity Center in Oakland, a school for mentally disturbed children." (Print courtesy of Bruce Baillie). 10 min. HAVE YOU THOUGHT OF TALKING TO THE DIRECTOR. 1962. "Under the first impression of Mendocino, up the coast north of San Francisco, and of my friend Paul Tulley...combining spontaneity and preconception in a film that is essentially a short lesson in feature form...somewhat toward a narrative film style. My first 'serious' piece." (Print courtesy of the New York Filmmakers' Cooperative.) 14 min. Length of program: ca. 90 min.

Program II: Thursday, May 11 (5:30), Saturday, May 13 (3:00), Monday, May 15 (Noon),
Wednesday, May 17 (2:30). A HURRAH FOR SOLDIERS. 1963. "Dedicated to Albert Verbrugghe, Belgian, whose wife was killed by U.N. soldiers in Katanga, December, 1962. A collage mishmash with a strong recognition within it of the quality and historical place of the 'soldier'...presentiment of the meeting of irreconcilable historic forces...in which a fool is delighted by an attack from a 'girl gang (inspired from a writing on a toilet wall.)'" (Print courtesy of the New York Filmmakers' Cooperative). TO PARSIFAL. 1963. "Still one of my best. Tribute to the hero, Parsifal...using the European legend as basic structure, as well as the hero...he who becomes slowly wise (Wagner). Promised land, I suppose..."Stay, Parsifal" (Kundry)...the last temptation...time, flesh, etc.,...spiritual, coast, at sea, the mountains and the slow freight trains through the passes; into the Wagnerian spirit, the Christian legend. the compassion for Nature, the pursuit (of eternal life) through the heroic form." (Print courtesy of Bruce Baillie.) 16 min. THE BROOKFIELD RECREATIONAL CENTER. 1964. Made for the Oakland Public Schools on an experimental series of classes in the arts...funny enough...I had been wanting to make films for...some time on animal life, etc., in a way that I would have wished to see films when I was in grade school." 6 min. (Print courtesy of Bruce Baillie.) MASS. 1964. "'For it isn't man but the world that has become abnormal.' - Antonin Artaud. 'No chance for me to live, Mother, you might as well mourn.' - Sitting Bull, Hunkpapa Sioux Chief. 'Behold, a good nation walking in a sacred manner in a good land.' - Black Elk. A film mass, for the Dakota Sioux. The film begins with a short introduction...applause for a lone figure dying on the street. Introit. A long, lightly-exposed section composed in a camera. Kyrie. A motorcyclist crossing the San Francisco Bridge accompanied by the sound of Gregorian chant, recorded at the Trappist Monastery in Vina, California. The Epistle is in several sections. In this central part, the film becomes gradually more outrageous, the material being either from television or the movies, photographed directly from the screen. The sounds of the Mass rise and fall throughout. Gloria. The sound of a siren and a short sequence of a '33 Cadillac proceeding over the Bay Bridge and disappearing into a tunnel. The final section of the Communion begins with the Offeratory in a procession of light and figures to the second chant. The anonymous figure from the introduction is discovered again, dead on the pavement. The body is consecrated and taken away passed an indifferent, isolated people, accompanied by the final chant. The Mass is traditionally a celebration of Life; thus the contradiction between the form of the Mass and the theme of Death. The dedication is the the religious people who were destroyed by the civilization which evolved the Mass...Created during the winter of 1963-64, between Berkeley and Mendocino, after a trip into North and South Dakota, down through the junction of New Mexico, Colorado, Utah and Arizona, and back to the West Coast...The heroic aspect of this work is part of a personal chain of discovery for the author, including TO PARSIFAL and QUIXOTE. Any sort of useful notes on this thematic material have yet to be written." (Print courtesy of the New York Filmmakers' Cooperative.) 20 min. Intermission: 5 min. YELLOW HORSE. 1966. "Motorcycle scrambles accompanied by string bass solo. Bass solo by Pat Smith, Los Angeles musician friend. Film shot in San Francisco during the summer editing of QUIXOTE...yellow horse following black horse - leading into the last section of QUIXOTE." (Print courtesy of New York Filmmakers' Cooperative.) 9 min. QUIXOTE. 1964-65. Revised, 1967. Originally intended for two simultaneous screens. "Climaxing the filmmaker's first period of work, QUIXOTE is a kind of summary and conclusion of a number of themes, etc., especially that of the hero...depicting Western orientation as essentially one of conquest. The film is conceived in a number of different styles and on a number of simultaneous levels...Taken during a trip across the country from September 1964, through March, 1965, and edited through the subsequent summer and fall...it is the last of a group of films in which the filmmaker was not only learning technique, but discovering himself...often by way of these (MASS, TO PARSIFAL, QUIXOTE) heroic forms. QUIXOTE is founded on the original literary figure of Cervantes...Quixote as knight errant (self-portraiture), literally embarking on a Quixotian adventure as a 20th century American poet), and more broadly, America as conqueror, defending an antiquated standard...the Vietnam War is an essential expression of our American (Occidental, Christian) way of comprehending the world, ourselves, history, etc.; that is a reason for its thematic appearance in QUIXOTE...The presentiment at the end of the film is of the end we have created for ourselves." (Museum of Modern Art print). 45 min. Length of program. ca. 105 min.

Program III: Thursday, May 11 (8:00), Friday, May 12 (5:30), Saturday, May 13 (5:30),
Wednesday, May 17 (5:30). TUNG. 1966. "Portrait of a friend named Tung, deriving
directly from a momentary image on waking...Seeing/ her bright shadow/ she was someone/
I/ you/ we/ had known." Silent. (Print courtesy of the New York Filmmakers' Cooperative). 5 min. STILL LIFE. 1966. "Coming out of the artist's period of life at Graton -
a communal venture in the woods north of San Francisco. A film on efforts toward new
American religion...commune life at Morning Star, where I made CASTRO STREET...Somebody
at USC is doing his MFA on this film; I've lost track of him." (Print courtesy of
the New York Filmmakers' Cooperative). 2 min. CASTRO STREET. 1966. "Inspired by
a lesson from Eric Satie: a film in the form of a street - Castro Street running by
the Standard Oil Refinery in Richmond, California...switch engines on one side and re-
finery tanks, stacks and buildings on the other - the street and film, ending at a red
lumber company. All visual and sound elements from the street, progressing from the
beginning to the end of the street is black-and-white (secondary) and one is color like
male and female elements. The emergence of a long switch engineer shot (black-and-
white solo) is to the filmmaker, the essential image of consciousness. Working with
outdated Anscochrome T-100 and high contrast Eastman negative copy film, in March of
that year, and editing the film - using two projectors - at Grafton during April and May.
The sound track was originally two-track stereo but of necessity is monaural on the
film print. The sound, like the picture, is from the street itself - many sounds are
altered by playback speed...technically, this kind of film begins stretching the limi-
tations of conventional cinema (single screen; conventional recording devices - separate
picture and sound; 'given' photographed frame; established printing methods); equipment
must be developed that will allow an artist to move easily in his environment with a
small single recording instrument - i.e., not to mention the necessity to evolve cir-
cumstances in which an artist can do his work. Later, in assembling his material, he
must be able to see and hear the material while combining it, being able to make re-runs
on the same material (magnetic tape). He must be able to build his 'frame' out of
separately recorded parts with the control of a painter...The idea of the form of the
film - a street - came from Eric Satie; the heart of the film came out of an unlikely
crisis period...which turned out to be concerned more with consciousness than anything
else...For the author of the film, the b/w image of the railroad engineer in the first
third of the film embodies the major theme. However, the film is really something
for anyone to follow into on his own." (Print courtesy of the New York Filmmakers'
Cooperative). 10 min. ALL MY LIFE. 1966. "A short piece from a visit to Caspar -
dedicated to Ted Bielefeld. Ansco color printed on Eastman Ektachrome. Music of the
same title by Ella Fitzgerald and the orchestra of Teddy Wilson...a 'singing fence' -
one continuous moving shot." (Museum of Modern Art Print). 3 min. TERMINATION. 1966.
"Paul Tulley and I made this film for some people up at the Laytonville Rancheria.
They were being 'terminated' under a new Bureau of Indian Affairs program...made by
the 'Canyon Cinema Documentary Field Unit.'" (Print courtesy of Canyon City Cinema).
6 min. PORT CHICAGO VIGIL. 1966. "Kind of 'News' for the people of the 24-hour-a-day
vigil around the U.S. Marine Ammunition Depot at Port Chicago, California." (Print
courtesy of Audio/Brandon, San Francisco). 9 min. VALENTIN DE LAS SIERRAS. 1967.
Made in Chapala, Jalisco, Mexico. Titles in Spanish. "Skin, eyes, knees, horses, hair,
sun, earth. Old song of Mexican hero, Valentin, sung by blind Jose Santollo Nasido
en Santa Crus de la Soledad...[The] film came out of the painful experience of one
making a record of his own life. I remember that the strength of my impressions daily
there was so severe that I really thought I couldn't live through it...[It] led me...
into an essential question about recording. Whether it's a distinct action from those
actions you make according to just being, and not being a recorder of being, or the
concern with creating another being. That is, I am talking about being an artist, a
vehicle through which something flows and is one thing and then another; or I don't
know that, but at least it flows through and all the particular pain from that flow
was really at a peak when I was in Mexico...so, in Mexico I began to shoot, using an
extension tube with my Bolex and the three-inch lens, skin, the vibrations in the
wooden blocks, and the ground, and the sun coming up through the blocks, and the blood

flowing down there in the earth. And the sun was so intense I would have thought that the images would be more light. They were so heavy. But then I deliberately bought Kodachrome down there and kept it pretty low...I kind of liked [VALENTIN]. I named my horse after that film. I'm still stuck with a kind of primitive view of my existence - like horse, home, woman, man." (Print courtesy of the New York Filmmakers' Cooperative). 10 min. Intermission: 5 min. QUICK BILLY. 1967-70. A HORSE OPERA IN FOUR REELS. "The essential experience of transformation, between Life and Death, death and birth, or rebirth. In four reels, the first three adapted from the Bardo Thodol, the 'Tibetan Book of the Dead'; the fourth reel in the form of a black-and-white one-reeler Western, (conceived by Paul Tulley, Charlotte Todd and myself, with Debby Porter, Bob Treadwell and Jiro Tulley; music by John Adams; titles by Bob Ross) summarizing the material of the first three reels, which are color and abstract...The work incorporates a large body of material: dreams, the daily recording roll-by-roll of that extraordinary period of the filmmaker's life - 'the moment-by-moment confrontation with Reality' - Carl Jung... each phase of the work was given its own time to develop, stretching over a period of three and one-half years...All of the film was recorded next to the Pacific Ocean in Fort Bragg, California...the Sea is the main force through the film. 'Prentice to the Sea!' was something I wrote to myself in those days...The film was conceived for viewing with a single projector, allowing the natural pauses between reels." Showings during this Retrospective will observe this intention. (Print courtesy of Bruce Baillie). 60 min. QUICK BILLY: THE ROLLS. 1970. #'s 41, 43, 46, 47. "Optional further material...silent 3-minute rolls of film that came after the film itself, like artifacts from the descending layers of an archaeological dig...they're kind of the magic cousins of the film." (Prints courtesy of Bruce Baillie). 15 min. (Note: THE ROLLS will be shown at Thursday, May 11, 8:00 performance only). Length of program: May 11 (Bruce Baillie speaking with the audience, ca. 180 min); May 12, 13, 17, ca. 120 min.

These notes are a collage of Bruce Baillie's statements about his films, edited by Donald Richie. The sources are the Filmmakers' Cooperative Catalogues Nos. 4 and 5; the Canyon Cinema News, #69/1; Museum of Modern Art Cineprobe program, April 7, 1970, 5:30; Interview in Film Comment, Spring, 1971; University of Minnesota Film Society program, April 17, 1964; quotes from interview for Die Welt, Hamburg, December 12, 1970; Film Maker's Cinematheque Series at the Jewish Museum program, December 31, 1968; Cinema Psychedelica Film Series; M.I.T. Film Society programs, March 1969; excerpts from an application for a foundation film grant by Bruce Baillie; and letters to Stan Brakhage, Fred Camper, Adrienne Mancia, and Donald Richie. The complete extant works of Bruce Baillie: 4 hours and 51 minutes.

QUICK BILLY

by (Bruce Baillie)

April, 1967 - December, 1970. A Horse Opera in four reels. One hour running time. 16mm, color and B&W. Sound. Optional, further material, the Rolls, numbers 41, 43, 46, 47: Silent, uncut "archival" rolls of film, running 1½ to 3 minutes each in length. No extra rental.

The filmmaker asks that no other films be scheduled with Quick Billy. The Rolls might be shown during programs preceding a scheduled performance of the main work; for example, one every week, or several or all of them on one program. Or they might be shown before or after the four reels of the film on the same date, with an intermission between. Running time with Rolls approximately 75 minutes.

The film was conceived for viewing with a single projector, allowing the natural pauses between reels. Cans are labeled Parts I, II, III and IV, intended to be shown in this order.

The "Rolls" took the form of a correspondence, or theatre, between their author and Stan Brakhage, in the winter of 1968 - 69 and were shown at the M.I.T. Film Society by Fred Camper shortly after that time, along with written correspondence by both filmmakers given in the program notes:

"And you're doing it/ART (and 'beyond art', if you like to put it prayerfully that way) all at once: I never saw a tighter knit bag of aesthetical tricks transcending their history: you got Baroque and its Coco balanced near perfectly; and you got the whole Netherlandishes and cups, including the entire Dutch kitchen carrying yr. absolutely specific yearning into some new realm of feeling (that, I suppose 'll someday be called American); and you got the clear sense, throughout, of pains-taking-care: the surest prayer an artist is enabled to make ... and a blessing to all those enabled to see it - thank you." - Stan Brakhage, letter of February 2, 1969.

(Refer University of California, Berkeley, Art Museum Film Archives: copy of all film notes, letters, etc., Quick Billy, by Bruce Baillie.)

"They're kind of the magic cousins of the film" (The Rolls: Bruce Baillie, 10-17-70).

From Die Welt, Hamburg, December 12, 1970. Hans Helmut Ruedle, "Filmdichter und Luftpiloten":

"A serious, non-entertaining, non-political film which describes its author's psychic journey, and physical recovery during a period of his life which might be described essentially as one of transformation... 'the dark wood encountered in the middle of life's journey' (Dante). The time between, after Death, before Birth: 'The Winds of Karma will drive thee!' (The Bardo Thodol - Tibetan Book of the Dead, Sidpa Bardo. Also Part III, Quick Billy).

As poetic cinema this film's significance to the world is perhaps in its narration of a singular phenomena of our time, implicitly revealing those ancient "rules" of transit evolved over centuries; e.g., the Tantric Bardo Thodol, Dante Alighieri's own discoveries in the time of 14th Century Europe, etc., whether taken literally or allegorically, or perhaps applied to modern psychology.

The Bardo Thodol, from which Parts I, II and III are adopted structurally, admonishes (the deceased) ... 'a time of uncertainty, undertake nothing - fear not the terrifying forms of your own imagination.' 'Mankind deceased, encountering a spectacular stream of images it once viewed as Reality.'

'All of the film was recorded next to the Pacific Ocean in Fort Bragg, California, from dreams and the daily life there; all of it given its own good time to evolve and become clear to me. The Sea is the main force through the film. "Prentice to the Sea!" was something I wrote to myself in those days.' (...from the filmmaker's notes.)

The film concludes in Part IV, a Western one-reeler which dramatically summarizes the material of the three abstract reels. 'Set in Kansas in 1863' this part of the film was conceived with Paul Tulley, Charlotte Todd and Bruce Baillie, featuring themselves along with Debby Porter, Robert Treadwell and Jiro Tulley. Titles by Bob Ross, music by John Adams.

The last subtitle reads, 'Ever Westward Eternal Rider!': Sisyphus or Bodhisattva? The hero, really, is Excellence itself, that irregular yet eternal rhythm (Journey), the ultimate harmony in Heaven and Hell."

Grateful acknowledgment to The John Simon Guggenheim Memorial Foundation, The American Film Institute and the San Francisco Art Institute.

Distributors: Canyon Cinema Cooperative, Room 220, Industrial Center Bldg., Sausalito, California 94965, Filmmakers Cooperative, 175 Lexington Ave, New York, N.Y. 10016, and Audio Film Center, 406 Clement Street, San Francisco 94118.

March 17. For film.

Oakland. Busy, too-well lit California city at the noon hour.
Young man in conventional clothing with bag lunch.

We follow his search. We walk; all is smoggy, over-exposed to the sun cement walls - buildings, sidewalk, street.

Sound: The film has begun abruptly in an uninteresting setting - this introduction lasting long enough for us to become warm and to feel the need for shade. It has begun with natural, subdued city traffic sound. No natural foreground sound that would come from the central figure, the young man.

We come to one place, the downtown Methodist Church ... it has a lawn around it. The young man ~~comes~~ there ~~to~~ begins a familiar ritual: (We are made to feel the contrast - the ~~XXXX~~ subtle impropriety of a not eccentric young man seated, well-dressed, on grass) taking off his Cordovans, laying them at the place where his head will be; his socks, one in a shoe the other to the side. Coat off - spread beneath the shoes; shirt open, pants legs slightly rolled. Lunch out of bag - set on bag, on grass. Lie down, one sock over eyes in sun.

(Possibility here of a sequence interesting itself in the things nearby - the animals that walk in the grass and shrubbery. Next to him on the narrow lawn is a ~~small~~ flower garden or something. ~~I~~ ^{the} sort of thing that might be gotten from the following, which has nothing to do with the film: "I will never go there to sunbathe on the grass: Sitting at the edge of a forest on my front porch I hesitated to lie on the grass as I had planned. The green was in motion - animals; ~~flies~~, walking, flying, peeping, patrolled the thousand miles of undergrowth before me. A spider named Thomas ran out on the walk and in again after my lunch. On the western border grew the largest trees with orange flowers at their top. One flower ~~was~~ a child in puberty, her green twat held out a cluster of new black sesame seed. To the south, a good 48 hour's walk from where I sat, there was passing a giant on the walk.")

The exploration, in a new scale, i.e., close-up of the miniature world, might be the visual interest during which the following circumstances in regard to sound will occur, with or without the jungle sequence... Sound: Natural city noise begins (shortly after the young man relaxes) to be superseded, as ~~with~~ bands in a parade, by his song. Gradually ~~from~~ in back of traffic comes a young man's voice (sung softly, close to the mike - ref., shower-singing.) singing something like, "My Funny Valentine." It gradually takes over the sound from the city noise, until it becomes rather irritating pitch.

At this point the scene cuts - but not the sound - to inside the Downtown Methodist Church. The organ, and the organist. The organ is trying to play but we hear only what we were hearing, without change. The young man from outside on the lawn is singing a song that has invaded the noon hour service ... we see the reverend ... the congregation listening to the reverend. As we neared him we began to hear, faintly, what it was he was saying, but passing again to his congregation the ~~XXXXXX~~ words fell away again. And back to the reverend - hearing him beneath the ~~XXXXX~~ popular tune, ~~again~~, faintly.

Transition to next scene: The last scene concludes with the reverend, in medium or close distance, we stay with him long enough - fade out ... fade in to distant shot of the lawn and street and the reverend and the young man sleeping on the lawn, and a bird bath that was there right

along (for the first time from this point of view, taken from the church entrance side.). When the fade comes to focus the song finally ends abruptly: *This at front of paper - (here, an expl. of the abd.)*

Sound: "Young man!" (* All sound normally associated with the human voice and the movement of the mouth comes from beyond the figures stage it evidently relates to. The figures will gesticulate, stand, pause in conformity to the words spoken, but their mouths will not move as in speech nor will the sound come from ~~the~~ a realistic distance... nor with, perhaps, realistic intonation and rhythm.)

Only dialogue.
No city background
background Yes?" (After proper pause. We see reverend from young man's ground.)

"What are you doing?"

(Long silence.)

"You are lying on that grass."

"Hm -"

"Would you be so kind as to move away?"

(During the dialogue the camera is not concentrating on the individuals speaking, in turn, but is rather wandering about, "discussing those individuals" from aside.)

"Well, I thought ..."

"Please!"

"I wanted to get some sun."

"Your're getting into trouble, that's what. *For one thing* Your're spreading litter."

(Pause.)

"Your're loitering." (Always looking down at him: Consider the way a scientific man looks down at something sweet he is, by the habit of his culture, supposed to smile a certain way at but ~~does~~.)

(Puts on sock): "I see."

(The reverend, waiting, looking about him): "You know, you could have been more considerate of us all."

(Pause.)

(Pointing to unruly grass he has never before bothered): "This grass is for ... (hesitation)"

"Alright." (Kindly)

Young man, having dressed, gathers lunch scraps into bag (and runs off, I'd like to say, ~~for no reason~~) and goes off, resisting going off, ~~but~~ ~~stopping on his way at the cement bird fountain.~~ (As ~~despite the~~ ~~run around off~~)

Other people have come (background city sound mixes naturalistically by with small crowd shuffling sound.). watch curiously. People are of the coming and going noon rush hour. Young man finally gets off lawn. After a few minor incidents among the crowd he is no longer on the screen - i.e., he doesn't slowly, sadly disappear to the distance, he has only slipped between a few people and isn't around anymore, ~~for the~~ ~~rest of~~ ~~the film~~

Short sequence within the horse-play of the young business crowd.

C.L: Sequence begins abruptly just where the church scene began before. The organ, the organist ... his ~~is~~ ~~is~~ ~~striking~~ the opening chord ... the young man is annoying us.

C.M: ~~X~~ Follow some of the people back into the church. Long shot of church (from above). Abrupt close-up of the organ, and the organist (same shot as the first scene in the church). He is striking the opening chord ... the young man's annoying song.

Elaborate - what about the reverend's sermon?

~~restoring the natural background sound.~~

Another One: (Foot Street)

"Talking about sandal - You know

I am talking with sandal sandal.

Peddler: "I see you taught like before
of those you say selling."

"Yeah, and you selling us like day, man
and that been selling us."

June, '68

Don't forget "The interview at Safeway

(Reading from a large printed card)

12-13-89

Dear friends.

Enclosed resume', to stay
ite. Do be interested
in giving a course, seminar, etc.
down there, say fall or winter, '90.
Or a visit, see students' work,
videos, film, show films, whatever.

Is Ed Enshwiler there? Is
Sifu Hoó (spelling?) there, giving
Tai chi, etc.? I studied with
him in Aspen in the 70's.

If went acquisition, Castro Street
is not up to specs, let me know:

21

I don't see the point, since
Joyce ordered from Ca. Lab.

Merry Christmas to all!

Sincerely,

Bruce Bell

Bruce Baillie

669 W. Kodiak Ave.
Camano Island, WA 98292

1023 S. Adams St., #151
Olympia, WA 98501

c/o Yamashita
Ginkakujimae-Cho, 46
Sakyo-ku. Kyoto, 〒606
Japan

INDEPENDENT FILMMAKER, 1960-present.

- ◆ Founder, Canyon Cinema Film Cooperative, San Francisco. 1960.

TEACHING:

- ◆ The Evergreen State College, Olympia, WA. 1981-82. Instructor and artist-in-residence, video and film studies.
- ◆ Elementary volunteer teaching, Asian children; art and language.
- ◆ Founder, with Bonnie Jones, Olympia Zen-Kai. 1982- .
- ◆ Alabama Cooperative (NEA). 1979. Residency.
- ◆ Bard College, New York. 1974-77. Instructor and artist-in-residence.
- ◆ Rice University, Houston, TX. 1969-70. Instructor and temporary director for James Blue, Media Center.
- ◆ Mendocino Art Center, CA. 1968.
- ◆ Touring and lecturing since 1963.

AWARDS AND FELLOWSHIPS:

- ◆ San Francisco International Film Festival Golden Gate Awards.
- ◆ Ann Arbor Grand Prize.
- ◆ Moholy Nagy Award.
- ◆ Creative Arts Award, Brandeis University, 1971. (First Award given in film. Charlie Chaplin - senior recipient.)
- ◆ Guggenheim Fellowship.
- ◆ American Film Institute Fellowship.
- ◆ National Endowment for the Arts Fellow, 1971 and 1981.
- ◆ Rockefeller Foundation Fellow, 1966.
- ◆ CAPS, NY, 1981.
- ◆ Maya Deren Award, Vermont Institute, 1981.

EXHIBITIONS AND RETROSPECTIVES:

- ◆ Museum of Modern Art, NYC.
- ◆ Cinema Parallel, Montreal.
- ◆ Sydney Museum of Art.
- ◆ Smithsonian Institute, Washington, D.C.
- ◆ Tokyo Museum of Modern Art.
- ◆ Stockholm Moderna Museet.
- ◆ Museum of Modern Art, Paris.
- ◆ Whitney Museum, NYC.
- ◆ Other exhibitions through the American Federation of the Arts, NYC.
- ◆ The Bakery Show: 35MM photographs and poems.

BORN: September 24, 1931. Aberdeen, South Dakota.

MILITARY SERVICE: U.S. Navy, Korean War. 1951-53.

EDUCATION:

- ◆ B.A. University of Minnesota, 1955.
- ◆ M.F.A. San Francisco Art Institute, 1971.
- ◆ Ph.D. Thesis in progress, NYU: Information and Innocence.
- ◆ Northern State Teachers' College, Aberdeen, South Dakota.
- ◆ San Francisco State Teachers' College.
- ◆ University of Colorado.
- ◆ University of California, Berkeley.
- ◆ London School of Film Technique, 1959-60.
- ◆ Certificate in Vedanta Studies, Chinmaya Institute, Bombay.
- ◆ T'ai-chi Ch'uan and Aikido studies, Aspen Martial Arts Academy, 1975-77.

SOME ARTICLES AND REPORTS ABOUT BRUCE BAILLIE AND DR. BISH:

- ◆ Film Culture, 1967-69, 1979.
- ◆ Film Comment, Spring 1971.
- ◆ Film Quarterly, Spring 1971, Spring 1976.
- ◆ Anthology Film Archives, NYC Library.
- ◆ Film in the Cities and Walker Art Center, monograph series: Filmmakers Filming, 1980.
- ◆ Various anthologies of contemporary film: Sheldon Renan's An Introduction to the American Underground Film, 1967; P. Adams Sitney's Visionary Film, 1974; etc.
- ◆ "Dr. Bish Remedies" (Question and answer column, pseudonym): Bard Observer, 1975-77; The Downtown Review, Norwich, VT, 1983.
- ◆ Canyon Cinema News.
- ◆ Ph.D. Thesis by Scott Nygren, SUNY, Buffalo, NY: Quick Billy. 1982.
- ◆ Brigid Rose and Dr. Bish: A Celtic Journey. M.F.A. Thesis by Kathleen Connor, University of B.C., Canada. 4/88.

SEMINARS AND TOURS:

- ◆ Northwest Film and Video Seminar, 1984. Speaker: "Media, The Inner School."
- ◆ The Independents, selected works by film and videomakers for SATCOM III-R satellite broadcast. Media Study Center, Buffalo, NY. 8/84.
- ◆ Japan Tour. Guest, Fourth Experimental Film Festival, 12/84-2/85. Lectures - Tokyo, Osaka, Kyoto, Nagoya, Yokohama, Yokosuka: "Media and Survival."
- ◆ U.S. Tour of Japanese Cinema, with Noboko Yamashita, 1986.
- ◆ Olympia International Film Festival, 1987. Guest Artist.
- ◆ Thomas Merton Seminar.
- ◆ Continuing seminars, The Evergreen State College, Olympia, 1987-88.
- ◆ Philippines, Luczon and Bohol, 1988-89. Education Week guest speaker; visiting elementary and high school instructor.

16MM FILMS:

- ◆ On Sundays (1960-61, 26 min.)
- ◆ David Lynn's Sculpture (1961, 3 min., unfinished.)
- ◆ Mr. Hayashi (1961, 3 min.)
- ◆ The Gymnasts (1961, 8 min.)
- ◆ Friend Fleeing (1962, 3 min., unfinished.)
- ◆ Everyman (1962, 6 min.)
- ◆ News #3 (1962, 3 min.)
- ◆ Have You Thought of Talking to the Director? (1962, 15 min.)
- ◆ Here I Am (1962, 10 min.)
- ◆ A Hurrah for Soldiers (1962-63, 4 min.)
- ◆ To Parsifal (1963, 16 min.)
- ◆ Mass for the Dakota Sioux (1964, 20 min.)
- ◆ The Brookfield Recreation Center (1964, 5 min.)
- ◆ Quixote (1964-65, 45 min., revised 1967.)
- ◆ Yellow Horse (1965, 8 min.)
- ◆ Tung (1966, 6 min.)
- ◆ Castro Street (1966, 10 min.)
- ◆ All My Life (1966, 3 min.)
- ◆ Still Life (1966, 2 min.)
- ◆ Termination (1966, 6 min.)
- ◆ Port Chicago Vigil (1966, 9 min.)
- ◆ Show Leader (1966, 1 min.)
- ◆ Valentin De Las Sierras (1967, 10 min.)
- ◆ Quick Billy (1970, 70 min.)
- ◆ Roslyn Romance (Is It Really True?): Intro. I & II (1978)

WORK IN PROGRESS:

- ◆ The Cardinal's Visit (1981- , 2 hrs.) 16MM and video.
- ◆ Roslyn Romance (continuing): rolls, reels, etc. following Intro. I & II.
- ◆ Essays: "Media and Purpose," Media Study, Buffalo, NY, 1983- .
- ◆ Media Manual (The Inner School).
- ◆ Dr. Bish Remedies. VHS, for cablevision. Series of 1-hour TV shows, 1987-88-89- .
- ◆ The P-38 Pilot (original video).
- ◆ The Bakery Show (continuing): photos, notes, drawings, poems, childrens' art.
- ◆ The Dr. Bish Show (radio). 1989- .
- ◆ Autobiography/Confessions. 1988- .
- ◆ Mastering 16MM films to S-VHS for VHS "albums."



to Mr. Hayashi

American Frontier Theatre

120 Julian
San Francisco
July 12, 1963
8:30 P.M.

EIGHT FILMS

Bruce Baillie

Coast Gallery
Mendocino
July 27

I THE GYMNASTS ... Spring, '62
EVERYMAN The way newareels
could sometimes be made.
Song by John Adams ... '62
THE NEWS #3 An example of
quick, inexpensive film pro-
duction, from local material.
Made for Canyon Cinema ... '62
MR. HAYASHI ... Winter, '62

II HERE I AM ... Summer, '62
THE BROOKFIELD RECREATION
CENTER ... Spring, '63
Two exceptional children's
schools. One for mentally -
disturbed, the other presenting
the arts in an unusually free and
good way.

III HAVE YOU THOUGHT OF TALKING TO
THE DIRECTOR? ... Summer, '62
Taken in Mendocino. At once
a portrait of a friend, and
the general theme of
"the institution".

A HURRAH FOR SOLDIERS ... '63
My winter film - from violence.
My summer film will have grown
out of A Hurrah for Soldiers:
TO PARSIFAL.

* There will be a pause between the
three parts of the program.

* For information on new work in
American cinema: Audio Film
Center, 406 Clement, S.F.
Canyon Cinema, 1308 Bonita,
Berkeley. Film-maker's Cooperative
414 Park Ave. South, N.Y. 16.

C I N E M A P S Y C H E D . E L I C A F I L M S E R I E S

BRUCE BAILLIE RETROSPECTIVE

I. IN SEARCH OF HEROES

Wheeler Auditorium, Monday April 22, 8pm only

SHOW LEADER (1966)

A HURRAH FOR SOLDIERS (1962-3)

MASS FOR THE DAKOTA SIOUX (1963-4)

TO PARSIFAL (1963)

QUIXOTE (1964-5)

SHOW LEADER: "It is a picture of me in a stream, saluting the audience on the soundtrack." --B.B.

A HURRAH FOR SOLDIERS: "Dedicated to Albert Verbrugghe, whose wife was killed in Katanga by U.N. soldiers. Presentiment of the meeting of irreconcilable historic forces...in which a fool is delighted by an attack from a 'girl gang' (inspired from a writing on a toilet wall)." --B.B.

MASS: Grand Prize, Ann Arbor Festival, 1964. "The film begins with a short introduction--'No chance for me to live, Mother, you might as well mourn.'--Sitting Bull, Hunkpapa Sioux Chief.

"Applause for a lone figure dying on the street. INTROIT...a long, lightly exposed section composed in the camera. KYRIE...A motorcyclist crossing the San Francisco Bridge accompanied by the sound of Gregorian chant, recorded at the Trappist Monastery in Vina, California. The EPISTLE is in several sections. In this central part the film becomes gradually more outrageous...the sounds of the mass rise and fall throughout. GLORIA ...the sound of a siren and a short sequence of a '33 Cadillac...The final section of the Communion begins with the OFFERTORY in a procession of lights and figures to the second chant. The anonymous figure from the introduction is discovered again, dead on the pavement. The body is consecrated and taken away past an indifferent, isolated people...The dedication is to the religious people who were destroyed by the civilization which evolved the Mass." --B.B.

"The heroic aspect in (MASS) is a part of a personal chain of discovery for the author, including TO PARSIFAL and QUIXOTE... (the latter film) was taken during a trip across country from September '64 through March '65 and edited through the subsequent summer and fall...it is the last of a group of films in which the filmmaker was not only learning technique but discovering himself...often by way of these heroic forms. QUIXOTE is founded on the original literary figure of Cervantes...Quixote as knight errant (self portraiture; literally embarking on a Quixotian adventure as a 20th century American poet), and more broadly, America as conqueror, defending an antiquated standard...The Vietnam War is an essential expression of our American (Occidental, Christian) way of comprehending the world, ourselves, history, etc.; that is a reason for its thematic appearance in QUIXOTE..."

"QUIXOTE as knight errant...and more broadly, America as conqueror, defending an antiquated standard. The presentiment at the end of the film is of the end we have created for ourselves." --Bruce Baillie, 1966

TO PARSIFAL: Grand Prize, Ann Arbor, 1963. Music by Richard Wagner. "Using the European legend as basic structure, as well as the hero: 'He who becomes slowly wise.' A tribute to summer." --B.B. Filmed in 1962-3; revised, as was QUIXOTE, in 1967.

"Spring, 1966, dreaming in my redwood grove, I make a final climb up the mountain to visit my heroes..."

C I N E M A P S Y C H E D E L I C A F I L M S E R I E S

BRUCE BAILLIE RETROSPECTIVE
(festival/tribute in three parts)

- I. IN SEARCH OF HEROES
Wheeler Auditorium, Monday April 22, 8pm
- II. THE NEWS (poetic "documentaries" by Bruce Baillie)
155 Dwinelle Hall, Tuesday April 23, 8pm
- III. EVOLUTION OF THE SELF
Wheeler Auditorium, Wednesday April 24, 8pm

"Dear John, thanks for letter; pretty winded generally to write much, the film continues here..."

"DAVID LYNN SCULPTURE, early News, in film closet next to bathroom (floor)-with 3" reel of tape-not necess....could report that this News included original MR. HAYASHI as second part, both performed on the orig., with separate $\frac{1}{4}$ " track: Bartok's _____(I think on tape box label). Or else quote me here if you don't get around to looking in my closet..."

"For notes: Films in progress: FEETFEAR (half-hr., color--"the passage of the dead". Prob. complete end summer.) MAMMA-DOG BECOMING A WHITE BIRD (mostly black and white shadows, from a dream before my dog's death...4 or 5 minutes. LICO (Mexican film. 3 min. B&W). Feature film, 2 screens, with Paul Tully and Dierdre Bielefeld. LITTLE GIRL OUTSIDE SEBASTOPOL. ALBERTO, EL CARRIER DE AGUA. (Ansco Mex. footage)..."

"Met Peter Kubelka last week. Two films--among few real works of art, modern cinema, incl. sev. of my own--my opinion only. Will use, along, I hope, with FILMPIECE FOR SUNSHINE this summer as instruction films, Mendocino Art Center film course. Also Brakhage and Vigo. Maybe HOW I WON THE WAR..."

"Can't say for sure if can be there, which days, etc. Energy exceedingly limited (Mexican hepatitis--ED.): each trip OUT takes immeasurable periods of time and torture to get back. Ohio trip whole wk.--spent in hotel bed: "Liver Lectures", now famous in art history. New film very hard, as they all are. But today jabbering on your letter to escape analysis of written material, preparatory to first editing. Maybe my last film. But if equip. I can find is up to it, and so am I, will be worth it. It basically will describe (Vehicle period transcended) the transcendence of the essential thing of life out past form, hero, art itself--it will be a superb form, describing itself, leaving form behind..."

---letter from Bruce Baillie, April 11, 1968

In this retrospective program, Cinema Psychedelica will show nearly all the film work of Bruce Baillie, with emphasis on his epic masterwork, the 45 minute QUIXOTE (1964-5; recently revised), which will be the last film on the Monday program and the first film on the Wednesday program.

The Monday program will present SHOW LEADER, A HURRAH FOR SOLDIERS, MASS., TO PARSIFAL, and QUIXOTE. Tuesday's THE NEWS will show Baillie's "documentary" side, from his first film, ON SUNDAYS, through the early news films, the PORT CHICAGO NEWSREEL, films he made on commission and, in the case of TERMINATION, to inform the public of injustice, through YELLOW HORSE, STILL LIFE, and CASTRO STREET. The final program traces the film-maker's development again, from THE GYMNASTS through VALENTIN.

How am I fallen from myself, for a
long time now I have not seen the
Prince of Chang in my dreams.
-- from Yeats' Collected Poems

A program of films by Bruce Baillie, Summer, 1966:

August 25, The University of California, Berkeley. August 26, The Straight
Theater* San Francisco. August 28, Canyon Cinema at Intersection.
August 29, Coast Gallery, Mendocino. (* Straight program on back page.)

ALL MY LIFE

3 minutes, Ansco color printed on Eastman Ektachrome. Music of the same title
by Ella Fitzgerald and the orchestra of Teddy Wilson. A short piece from a visit
to Caspar - an old 78 recording and the blue-green sky and the red roses.
Dedicated to Ted Bielefeld. Summer, 1966.

MASS

20 minutes, black and white. Mixing of multiple imagery in camera. Based
on the idea and the structure of the Catholic Mass.

Created during the winter of 1963 - 64, between Berkeley and Mendocino,
after a trip into North and South Dakota, down through the junction of N. Mexico,
Colorado, Utah and Arizona, and back to the West Coast. Picture and sound, with
the exception of a Gregorian Mass recorded at the Trappist Monastery in Vina, Calif.,
are contemporary ... shot and recorded from TV and the movies, etc. The Mass is
dedicated to the Dakota Sioux.

The Kyrie is the motorcyclist section. The Gloria is the short section of
Ray Milland ("The Man with the X-Ray Eyes"), a '33 Cadillac and the Bay Bridge.
The Offeratory, Consecration and Communion follow.

The heroic aspect in this work is a part of a personal chain of discovery
for the author, including TO PARSIFAL ('63) and QUIXOTE ('64 - 65), etc. Any sort
of useful notes on this thematic material have yet to be written.

YELLOW HORSE

8 minutes, Ektachrome, printed on Kodachrome. Bass solo by Pat Smith of
Los Angeles. From motorcycle scrambles in San Francisco and Cotati, shot during
the summer of 1965 while editing QUIXOTE. Completed in January, 1966. The idea
of "Yellow Horse" is kind of like an Astrological period ... "Black Horse"

was a lead-in to the last section (NYC) of QUIXOTE.

STILL LIFE

2 minutes, color. Derived from part of the life at Graton (one of the more or
less independent communities in which individuals are seeking their own spiritual
evolvement). Summer, 1966.

TERMINATION

5 minutes, black and white. Made by the "Canyon Cinema Documentary Field
Unit" for the people of the Laytonville Indian Rancheria. Summer, 1966.

TUNG

5 minutes, color (Kodachrome II). Silent. A film poem to a friend.
January, 1966.

CASTRO STREET

10 minutes, color and b&w. Spring, 1966. "The coming of consciousness".
- cont. reverse side

CASTRO STREET cont. Shot and recorded along Castro Street in Richmond, California; the Standard Oil Refinery on one side and a railway switchyard on the other, coming to an end at a red lumber company. Working with outdated Anscochrome T-100 and high contrast Eastman negative copy film in March of this year, and editing the film - using two projectors - at Craton during April and May. The sound track was originally 2-track stereo but of necessity is monaural on the film print. The sound, like the picture, is from the street itself - many sounds are altered by playback speed.

The idea of the form of the film - a street - came from Eric Satie. The heart of the film came out of an unlikely crisis period ... which turned out to be concerned more with consciousness than anything else: thus the chaotic, or at least noisy arrival. The color material is like a female element, the b&w, male ... in opposition.

For the author of the film, the b&w image of the railroad engineer in the first third of the film embodies the major theme. However, the film is really something for anyone to follow into on his own.

Technically, this kind of film begins stretching the limitations of conventional cinema (single screen; conventional recording devices - separate picture and sound; "given" photographed frame; established printing methods): equipment must be developed that will allow an artist to move easily in his environment with a small single recording instrument - i.e., not to mention the necessity to evolve circumstances in which an artist can do his work. Later, in assembling his material, he must be able to see and hear the material while combining it, being able to make re-runs on the same material (magnetic tape). He must be able to build his "frame" out of separately-recorded parts with the control of a painter.

PROGRAM FOR THE STRAIGHT THEATER, AUGUST 26: QUIXOTE. ALL MY LIFE. MASS.
STILL LIFE. TO PARSIFAL. CASTRO STREET. Intermission following Quixote.

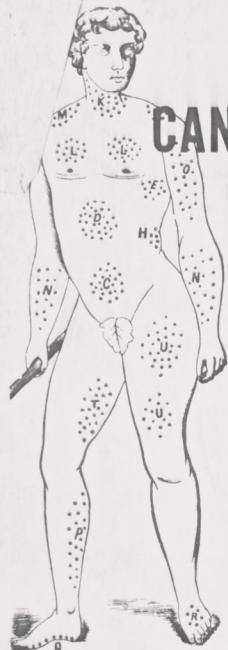
QUIXOTE

45 minutes, black & white and color. Basically in four parts: The first, a combination of "narrator" introduction - windmills, the road - Braceros in Calif. - a piece called "Progress on the Bridge", with Hollywood material intercut - a small town basketball game - night in the Southwest. The second, the Southwest in color: a supermarket in Arizona combined with "The Yubiwaza man" - the Ringling Bros. Circus - Indians of three periods: contemporary pueblo people, Apaches, and 8th C. pueblo remains - "The Asphalt Works" along the road in N. Mexico. The third section is Montana in winter, based historically on the Missouri River route into Mont. Territory via St. Louis; the Blackfeet, etc. The last section is introduced by a black horse, becoming a crying man on the streets of New York City. The NYC section is combined with Vietnam news footage and material shot by the filmmaker in Selma on the return trip, March, 1965. The Vietnam War is an essential expression of our American (Occidental, Christian) way of comprehending the world, ourselves, history, etc., that is a reason for its thematic appearance in Quixote.

The film was taken during a trip across country from September, '64 - March, '65 and edited through the subsequent summer and fall. Each section uses a different film stock, form deriving from necessity. It is the last of a group of films in which the filmmaker was not only learning technique but discovering himself ... often by way of these heroic forms. Quixote is founded on the original literary figure of Cervantes ... Quixote as knight errant (self portraiture; literally embarking on a Quixotian adventure as a 20th Century American poet), and more broadly, America as conqueror, defending an antiquated standard. The presentiment at the end of the film is of the end we have created for ourselves.

TO PARSIFAL

16 minutes, Ektachrome. Offering tribute, through Wagner, to spring and to the Christ. 1963.



CANYON CINEMA

BRUCE C. BAILLIE
263 Colgate Avenue
Berkeley, California 94708

Born 1931, Aberdeen, South Dakota. Veteran Korean War.

Graduate, University of Minnesota. B.A. in Art, 1955.

Graduate student, University of California, Berkeley

London School of Film Technique, 1959.

Establish Canyon Cinema, West Coast independent film-maker's theater and production studio. 1960.

Employed by Westinghouse Broadcasting Co. ("PM West Show") - Cameraman. 1961.

Two, one-man shows, summer 1963, San Francisco and Mendocino

Showings at the Film-maker's Showcase, New York City

Awarded Film Assistantship, Boston University (Declined)

Nominated for the Ford Foundation's Program for Film-makers, 1963

Two films chosen by International Film Seminars, Inc. for the 1963 Flaherty Seminar and the Mannheim, Germany Festival

Ann Arbor Award, University of Chicago, 1963

Golden Gate Award, San Francisco International Film Festival, 1963

Ten short films completed, independently, to date
(Incl. writing, production, camera, sound, editing.)

Distributors: Audio Film Center,
406 Clement, San Francisco.
New York Film-makers Cooperative,
414 Park Ave. South, N.Y., N.Y.

Ann Arbor Award, 1964

Best Film Award, Midwest Film Festival, 1964

Grand Prize, Ann Arbor, 1964

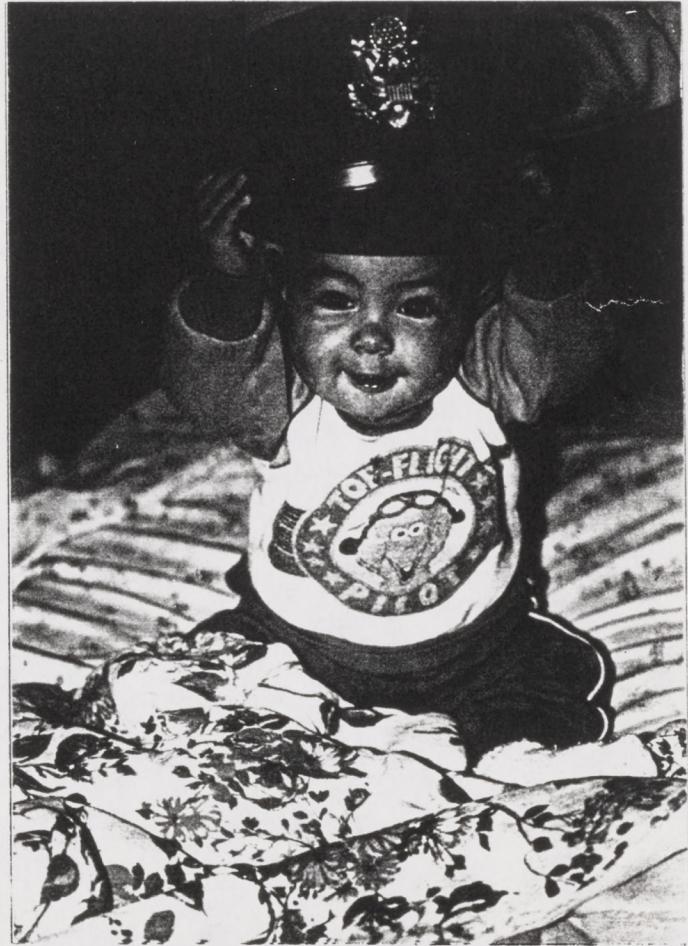
First Prize, Kent, Ohio, 1965

Moholy-Nagy Award, Hull House, Inst. of Tech. (Ill.)

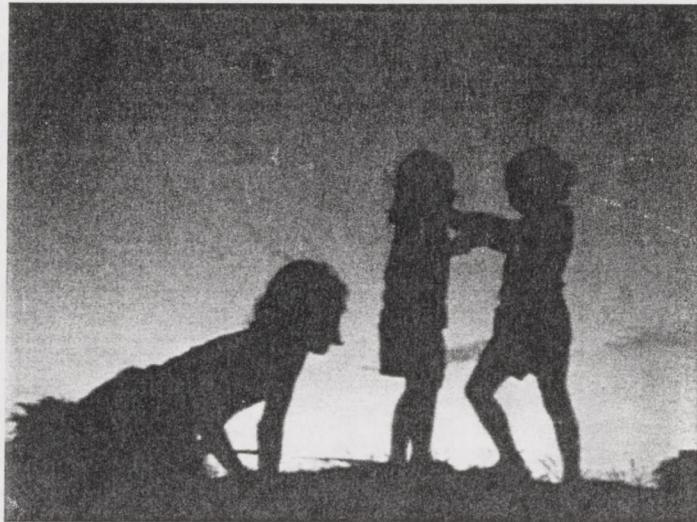
Did she "sit under the apple tree with anyone else"?
That's always been the question for a P-38 pilot. Fastest
chair in the air, Lightning
in the clear teen-age hot-rod heads of
10,000 Marin County boys,
most never to be men, and
apples, always for Americans
cold from machines in late-night train stations going
back
to bases up and down the coast. The
seats finally armoured to protect those precious
star-spangled sperm, so
one more generation of deluded children
could carry the burden of
speed and death
to whom it may concern and
our sincere regrets.

P-38 nothing like it,
before or since, and
now
there's one staked down in the deserts,
where lizards watch it and no bands play.

Paul Tulley
6-26-90



DER V'98-TRAILER PIETÀ



Regie, Kamera, Schnitt Bruce Baillie

➤ **Musik** Gustav Mahler

Produktion

➤ VIENNALE
Stiftgasse 6
A-1070 Wien
T 1 526 59 47
F 1 523 41 72

Weltvertrieb

Bruce Baillie
669 West Kodiak Avenue
Camano Island, WA 98292, USA
T 360 387 10 81
F 360 629 31 39

H1-8 -

Super-VHS (transferiert auf 35mm)/
1:1,66/Farbe
1 Minute

35mm neg. via
Academy
Film Archive,
Beverly Hills.

Drei Bilder, drei längere farbenprächtige Einstellungen mit den schwarzen Silhouetten spielender Kinder, eines dichten Vogelschwarmes und einer ihr Baby stillenden Mutter, alle gefilmt im letzten Licht der Abenddämmerung. *Pietà* ist ein kinematographischer Haiku, der mit seinen ebenso wunderschönen wie alltäglichen Bildern scheinbar die schiere Lust an Welt und Leben zum Ausdruck bringen möchte, zugleich aber alles in eine tief melancholische Stimmung taucht. Es sind sehnsgütige Bilder, die das Kino hier wirft und evoziert, das unterstreicht auch der Einsatz der todtraurigen Mahler-Musik, der man wiederum auch ein Quentchen Ironie abhören kann.

Baillie war neben Brakhage oder Anger einer der einflussreichsten Filmemacher der amerikanischen Avantgarde der 60er Jahre. In Filmen wie *Mass for the Dakota Sioux* oder *Quixote* war ihm, über den persönlichen Ausdruck hinaus, ein kritischer Diskurs zur amerikanischen Zivilisation und Politik ein zentrales Anliegen.

Pietà enthält im Keim eine heute wohl mehr als fragwürdige Utopie: jene eines glücklichen und "natürlicheren" Lebens abseits von Zivilisation und Gesellschaft. Baillies Bilder haben für uns leicht etwas Klischeehaftes; ihr Symbolcharakter ist jedoch nicht überzubewerten, vor allem dann nicht, wenn wir die Idee des (filmischen) Haikus ernstnehmen. Denn nach Barthes will der Haiku nichts sagen, will der westlichen Interpretationsmanie gerade entgehen. Er beschreibt nicht, sondern versucht vielmehr, "fragile Essenz der Erscheinung" zu sein, buchstäblich "unfaßbare" (wenngleich alltägliche) Augenblicke zu fassen. Das Ereignishafte wie das Persönliche an den Bildern Baillies ist im Blick zu behalten: Schließlich ist es seine Familie, seine Welt, die er uns zeigt. An die Naivität und die Verwundbarkeit solcher Bilder knüpft sich die leise Hoffnung, daß sie im Kino (nicht nur als Spot) heute noch möglich sind. (Thomas Korschil)

These scenes are a one-minute, condensed version of the conclusion to my last work, *Memories of an Angel*. The scene of children was shot in the Philippines recently, including my daughter, Wind Baillie. The birds, near our home in Washington State. The concluding *Pietà*, with my wife Lorie and son, Keith-Kenneth, was recorded at the beach here. All at last light of day: "Te lucis ante terminum." (Bruce Baillie)

BRUCE BAILLIE

Geboren 1931. Filmstudium u.a. an der London School of Film Technique. 1960 entsteht sein erster Film *On Sundays*, 1961 gründet er die Firma Canyon Cinema. Er etabliert sich mit seinen lyrischen, aber immer von sozialem Engagement getragenen Kurzfilmen als einer der weltweit führenden Filmavantgardisten. Filme (Auswahl): *Mr. Hayashi* (1961), *To Parsifal* (1963), *Mass for the Dakota Sioux* (1964), *Quixote* (1964-67), *Tung* (1966), *Castro Street* (1966), *All My Life* (1966), *Valentin de las Sierras* (1967), *Quick Billy* (1970), *Roslyn Romance (Is It Really True?)* (1977), *The P-38 Pilot* (1990), *Little Girl* (1994-95).

This VHS copy to be returned
to Canyon, please. They will
soon receive a 35mm print of same.

12-13

greetings
Steve.

- For Kurt Kren, may his
film maker's soul enjoy
Valhalla!

I hope by now the bloody film
has past you by.

this little piece a capsule of
the conclusion, as described, →
to what I'm working on. A tribute,
the best I'm able, to Life herself.

(Ends abruptly, due to Vennale
travel being sphered to tail for theatrical
release). You might offer some of this
info. @ showing, if you will. MB.

Canyon Cinematheque #75-3 (1975)

An Occasional Column on Film: Bruce Baillie's QUICK BILLY
by Michael Reynolds reprinted from The Berkeley Barb, March 21-27, 1975

Sometime around 1967 Bruce Baillie found himself locked in a near-fatal dance with hepatitis. Having shared in same dance the space is not unfamiliar to me. He began, at this time a film/sound composition he was to work on for more than three years.

The completed film was titled QUICK BILLY, an hour long summoning of the principles of transformation and divided into four separate reels. The film is a masterpiece of mystical vision. Though it is five years old, it appears as timeless as work by Blake or Brakhage.

With multiple impositionsof sea, moon, sun, earth, animal, human floating and swirling across, up and down the screen, Baillie penetrates the surface of perception and transforms the particular into the universal, vast, ceaselessly in motion. The transfiguration of light in this film prefaces Stan Brakhage's most recent work, THE TEXT OF LIGHT.

While both filmmakers seem to be concerned with seeing through particular phenomenon to the unifying essence beneath their objective reality, that is with film, Light, Baillie maintains a symbolic usage to correspond with the mind's state. Brakhage seeks to remove "self" content allowing for the unspecified leaving perceptual information in the minds of the audience.

Where three reels of QUICK BILLY are made up with this cascade of earth, air, fire, water and flesh stemming from Baillie's study of the Bardo Thodol, The Tibetan Book Of The Dead, the fourth is a sleight-of-hand parody of the Cowboy Movie done in monochrome, D.W. Griffith/Murnau style of arch silent filmmaking complete with cacophonous old-timey fiddle and banjo music.

Baillie plays Quick Billy, a raunchy rapist of a Kansas cowboy. It's a raw theatricality that counterpoints, slaps across the pristine mystical visions of the other reels, leaving the image of "Quick Billy" as a metaphor of human-as-animal loose upon the earth.

The Rolls which accompany the film began as correspondence between Baillie and Brakhage during the construction of QUICK BILLY. Baillie has described them as "artifacts from the descending layers of an archeological dig". They are silent, three-minute rolls, some of which were made in 1968-69.

Two additional rolls have been added since the film was first shown in 1970 and Baillie moved from the sea ranch near Fort Bragg to the East Coast. They are like vestiges from the period of making QUICK BILLY, recurrences of visions from that mind-state.

Baillie's film was shown this week at Canyon Cinematheque, which he founded in 1961. Perhaps the Pacific Film Archive or the San Francisco Museum could mount a complete retrospective of Baillie's work.

The groundwork for much being done in independent film today, was laid by Baillie's films. Like Brakhage, he is a transition figure between filmmaking in the Sixties and current work.

The Films of J.J. Murphy

by Michael Reynolds, Berkeley Barb, April

11-17

In February, J.J. Murphy trekked west from his home in New Jersey to premiere his films for San Francisco at the Canyon Cinematheque. At that time his work was known to only a few in this area; since then he has shown his work at Millennium in New York and will have a screening this Monday, the 14th, at the Pacific Film Archive.

Murphy, a painter whose film work dates back only four years, is one of the best independent filmmakers in America. Even though as of this

San Francisco Cinematheque presents

Bruce Baillie and the Canyon CinemaNews Years

Bruce Baillie and Ernest Callenbach In Person

Sunday, October 15, 2006 — Yerba Buena Center for the Arts — 7:30 pm

San Francisco Cinematheque is honored to host Bruce Baillie, co-founder, with Chick Strand, of both San Francisco Cinematheque and Canyon Cinema (then known as the singular Canyon Cinema or Canyon Cinematheque). With its beginnings on the legendary sheet near Bruce's home in Canyon, California in 1961, the screenings quickly began an itinerant existence at various sites (including church basements, a morgue, the Finnish Hall, and Ernest Callenbach's backyard) across the Bay Area. Although originally devoted primarily to film screenings, it quickly became a locus for community, a place where filmmakers and aspiring filmmakers could share their love of cinema and eventually equipment, know how, and ideas.

Tonight's program is a celebration of this early period —its passions, its innocence, its pre-institutional informality. With us from Washington state is Bruce Baillie, whose enthusiasm and energy sparked two of the longest-running organizations devoted to experimental film in the United States, and from Berkeley, Ernest Callenbach, founder and editor of *Film Quarterly*, who provided love, labor, a backyard, and a garage for the many activities of those early Canyon days. Not only was he instrumental in getting the newsletter —Canyon CinemaNews— started, but it was in his backyard that occasional screenings took place and in his garage that the Canyon Cinema Workshop found a home. It was there that some of the films we'll see this evening were conceived and created.

Although an exhaustive, linear history of the early Canyon days is something that will never exist, it is through the recollections —sometimes vivid, sometimes tenuous— of Bruce, Chick Strand, and Ernest Callenbach, as well as the others who participated in this moment, that the period and its spirit come alive again. It can also be experienced through the films that were made, generated by a palpable love of cinema and delight in, sorrow for, and commitment to the world and the time with which they engaged.

The seven films I have selected for this evening were all made between 1961 and 1966, and they represent a selection of Bruce's remarkable early work, as well as those made by Bruce with friends as either "Canyon CinemaNews" films —reflections on or portraits of Bay Area people and places then projected as part of the itinerant screenings— or by what was later called "the Canyon Cinema Documentary Film Unit." In their attention to and enthusiasm for cinema's potential, as well as their desire to give voice and form to unheralded individuals and facets of the time, they are somewhat reminiscent of the Kino Pravda project of the young Dziga Vertov.

As a group, the films screened also present an eloquent portrait of San Francisco and Northern California in the early 1960s. In his remarkable first film, *On Sundays*, and the later *Mass for the Dakota Sioux*, Baillie evokes San Francisco and its human and physical landscapes as no other filmmaker has done. Mournful rather than celebratory, revealing idiosyncratic details rather clichéd sites, Baillie's films include elliptical narrative elements and documentary portraits as they weave myriad images and sounds into exquisite city sonatas. The shorter Canyon CinemaNews or Documentary Film Unit works —portraits of a public gym, an itinerant gardener, a school for the handicapped, and a Native American reservation— also remain a poignant record of a specific historical and geographical moment. In today's world of sound and image bytes by the billions, Baillie's slower, graceful and tender approach to documentary, and to film as profoundly expressive visual and acoustic medium, is one that merits being seen and heard again.

—Irina Leimbacher

New American Cinema Week

A week of New American Cinema will be presented by the Canyon Cinema and the American Frontier Theater from December 2 to 7 at the Richelieu theater.

Bruce Baillie, Director of Canyon Cinema, won the first prize for Film as Art in the recently concluded San Francisco International Film Festival for his "To Parsifal." An interpretation of the old European legend using the music of Richard Wagner, it will be one of the films shown at the Richelieu.

FILMS BY BRUCE BAILLIE, one of America's most respected young film-makers, will be shown at the Arts and Crafts Co-op's Brickwall Gallery (1652 Shattuck Avenue, Berkeley) on Friday evening, February 4, at 8. Baillie is one of many artists being assisted by *Intersection*, an interdenominational art center in San Francisco. Laird Sutton, a sculptor and minister and director of *Intersection*, will tell more of this experimental union between art and the churches. There'll be a \$1 donation to help defray costs of the films.

... after it was ...
... me. Then he went into
... s Redgrave. "What kills
... came back after doing the
... aid, 'She's the greatest, the
... sitive, the most ubiquitous. She
... ery girl I ever loved,' and they
... d, 'Who is she?'" This was before
"Mojan" was released.



Vanessa Redgrave

A Young Film Maker's Work

"Summer, 1966," a program of films by Bruce Baillie, will be presented at 8:30 tonight in Dwinelle Hall, University of California.

Eight of Baillie's works will be shown, including some films which were done after he won a Rockefeller grant last March. Footage from the Port Chicago anti-war demonstrations is included.

The program will be repeated at the same time Sunday, August 28, at *Intersection*, 150 Ellis street, and

Monday, August 29, at the Coast Gallery in Mendocino.

A screening of other Baillie films will be presented at 8 p.m. tomorrow night at the Armenian Hall, 1563 Page street.



Wed., Jan. 27, 1971 ★ San Francisco Progress 3

Coming Events

- Bruce Baillie's "Quick Billie" will be screened tomorrow at 8:30 p.m., at Canyon Cinematheque, in the auditorium of the San Francisco Art Institute, 800 Chestnut St. Admission is \$1.50.

- Prints by photographer Joseph Haveman will be on display at the Focus Gallery, 2146 Union St., starting Tuesday, concurrent with photographs by members of The Image Circle. Free.

- Paintings by Nathaniel Sirles are on display at the Black Man's Art Gallery, 619 Haight St.

- The National Ballet of Canada will perform tonight (Wednesday) through Sunday, at 8:30 p.m., at the University of California, Berkeley. Matinee performances at 2:30 p.m. will be presented Saturday and Sunday. Tickets available through Ticketron.

- "White Zombie" (1932), starring Bela Lugosi, and "Mystery of the Chateau of Dice" (1929), directed by Man Ray, will be screened at the San Francisco Museum of Art, Tuesday, at 7:30 p.m.

cinematheque

BRUCE BAILLIE VISITS SAN FRANCISCO

The San Francisco Cinematheque and San Francisco Art Institute will bring legendary artist/filmmaker Bruce Baillie to the Bay Area for his first public appearances since 1983. Baillie will present three evenings of nearly all his completed films, read selections from his autobiographical novel, *Memoirs Of An Angel*, and play highlights of his radio series *Dr. Bish's Remedies*. Several informal meetings are also being planned in which Baillie will reminisce and tell stories about the early days of Canyon. Baillie is one of the founders of San Francisco's Canyon Cinematheque in 1961, and the body of films he produced during the 1960s and 70s is recognized as one of the treasures of world cinema (*Castro Street* was on the A.F.I.'s first list of Landmark American films to be preserved).

Baillie's visit will culminate with a Canyon Cinematheque Reunion Party (co-sponsored by Canyon Cinema) to which all current and former Canyon Co-op members and devotees of the San Francisco Cinematheque are invited to a pot luck luncheon in Fort Mason Park.

Mon., April 17, S.F.A.I., 7:30 PM - Films I

Mr. Hayashi (1961), *To Parsifal* (1963), *Mass For The Dakota Sioux* (1963-64), *All My Life* (1966), *Castro Street* (1966), *Valentin De Las Sierras* (196), *The P-38 Pilot* (1990, video). Total: 77 min.

Thurs., April 20, Center For The Arts, 7:30 PM - Films II

Still Life (1966), *Tung* (1966), *Quixote* (1964-65), *Valentin De Las Sierras* (1966), *Roslyn Romance (Is It Really True?)*(1974), *Castro Street* (1966). Total: 89 min.

Friday, April 21, S.F.A.I., 7:30 PM - Films III

Yellow Horse (1965), *Quick Billy* (1967-70), *Quick Billy Camera Rolls*. Total: 84 min.

Saturday, April 22, Fort Mason Park, 12:00 PM Noon

Canyon Cinematheque Reunion

Call either Canyon Cinema (626-2255) or the S.F. Cinematheque (558-8129) for more information.

San Francisco Cinematheque
480 Potrero Avenue
San Francisco, CA 94110
Tel: (415) 558-8129
Fax: (415) 558-0455

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The San Francisco Cinematheque is supported in part with funds from:
National Endowment for the Arts
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Fleishhacker Foundation
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Bernard Osher Foundation
Rockefeller Foundation

-Jim Stone, of Filmart Services P.O. Box 12620, Seattle, Wash. 98111 writes: "In reply to Bruce Baillie and others who have complained about lab services, I am pleased to announce a new laboratory service organization designed to serve the needs of student film-makers and independent film-makers working in 16mm, 8mm and Super 8 formats. This plan has been tried in the northwest for the past year with excellent results. I have enclosed a price list which you will note, reflects a 40 to 50% decrease in processing charges which are the industry standard and a decrease on release printing."

Summarizing the rest: promise of 24 hour processing, 5-10 days on answer and release printing, good work. Printing on B&H Model "C" Additive color printers, enabling intermixing of dissolves & fades in any order and lengths of 16, 24, 32, 48, 64 and 96 frames. Most standard services offered except reduction or blowup. Sample prices: B&W workprint from B&W or color: 3¢/ft; 16mm Kodachrome answer print w/ sound, 15.5¢/ft A&B roll; same, release print, 10.5¢/ft. Write for price list.

-from Bruce Baillie, Ft. Bragg, October: Liked very much #68-7. Cover, paper stock, cuts good, Canyon Cinema man with flowers in hand. Time to tell world of C.C. man's origin, kept secret all these years. He is demonstrating the body locations for treatment by the Baunscheit, or Exeothematic Method of Cure - similar to Chinese acupuncture, the Exeothematic Method utilized a spring-loaded, gold-tipped multiple needle device called The Rescusitator. Following puncture, Oleum oil was applied to relieve morbid matter.

A seldom-used back view of the same figure is somewhere in Canyon Cinema files. I hope the young bloods coming up thru C.C. will see fit to retain his services.

Running subheads in paper, which were at once in random relationship to the text but in themselves continuous, a beautiful, non-apologetic demonstration of journalism. Feel added stress to your burdens from this distance and wonder how you will manage new catalog. Hope to hear from A.F.I. - asking for help. Hard to conceive how we have never been able to find help in staying alive. There must be a phenomenal catalog of cinema there.

Martin Holt writes f
Audio-Visual Bureau
purchase of undepend
co-ops, etc.. if re
interested, write Ro
Aids, University of
reports that Carlos
film-making program
the AFI gave Shirley
equipment has been d
working on an animat
Ek negative, using a

FOR SALE: MATTE REAL
for adjusting and ma
studio. Instruction
190-B, Rt. 2, Ft. Br

THE INC

902 CORBET

(please print)

Dear Canyon Cinema
Yuk rak titchiefl
zyygre. Mougg ygg
yummim yummim yumm
Exblix: munambhie
Merrifliger uppleli
Yi yi yi yi yi
oh.

Robert J., Elbert

X

(a0) k 498 lwu

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((

Sincerely yours,

Bruce Conner

BAILLIE - LIF

POST CARD

CORRESPONDENCE

NAME AND ADDRESS



Is it Really
True?



Top: Back of title Post card from *Roslyn Romance (Is It Really True?)*: Intro
1 & 2. Bottom: "R.R. E. Washington state. Dry wheat farming, 8-73
—took my own picture, Nikon on truck."

the time. But if you think that sound *Quixote* into an icon of the sixties, yo

For the wanderer setting out in closed down and had been for som Man, to, with Whitman, "confer on States"; maintain the stolid certain New-man; or adopt Huck's illusion takes or luck. These trails had bee recently. Even Kerouac's Sal Para lumpen exemption, must have seem of John Ford's searchers, Woody G was tough out there among all the g

Baillie's trip is wedged between nomads; the Beats (contemporane of western expansion) on one sic (and *Easy Rider*) on the other. Th at different times, by each is a sign vastly different projects. Unlike ei not be comfortable with the ethos o matter, transcendence. Like both, vice versa, except that in *Quixote*, the conquistador, an altogether di

To freight the journey with t reduce its specificity or its place i development. Nor is it meant to munions acknowledged as factors mentions Bach, cummings, Ori perhaps Tao).¹ But *Quixote* does a heritage of mistrust of the soci verse faith in spatial identity, that

An illustration of this mistr engendering of topography is *Quixote*, the basketball game. I with that of another basketball *History* (1971). Widely dissimila they share a similar preoccupatio a sense of history, particularly Brakhage, whose work and activant to Baillie, abstracts the gan color. He juxtaposes these fragr are player configurations, the statues, paintings, architecture become increments in a mysteri

b. b.b. b.b. **b.b.** b.b. b.b. b.b.

b.b. Last breath
let me speak:

b.b. Are you more than
there
roaring
up there
Stars
of my last vision

b.b. ---for a gull
(in exchange
for his gray
feather.)

bruce baillie

WANTED



FROM:

CANYON CINEMANEWS
263 COLGATE AVE
BERKELEY, CALIF.
94708

TO:

PRINTED MATTER
THIRD CLASS

***The Gymnasts* (1961); 16mm, b&w, sound, 8 minutes, print from Canyon Cinema**

Originally a Canyon CinemaNews film, *The Gymnasts* imagines a possibility of personal liberation.

Opening Remarks: Irina Leimbacher, Bruce Baillie and Ernest Callenbach

***Mr. Hayashi* (1961); 16mm, b&w, sound, 3 minutes, print from Canyon Cinema**

Another CinemaNews piece, *Mr. Hayashi* is a lyrical portrait of a Japanese gardener who immigrated to the US and who speaks about his life and work.

***Here I Am* (1962); 16mm, b&w, sound, 11 minutes, print from Canyon Cinema**

A short documentary made for an Oakland school for mentally disturbed children, *Here I Am* is a masterpiece of attention to gesture, detail, and editing as it sensitively portrays the children at play and at work.

***Termination* (1966); 16mm, b&w, sound, 5 minutes, print from Canyon Cinema**

Conceived and shot by what was then called the Canyon Cinema Documentary Film Unit —Baillie, Paul Tulley, and others— *Termination* was made for a small community of Native Americans near Laytonville, California.

Brief Discussion with Bruce Baillie and Ernest Callenbach

***On Sundays* (1960-61); 16mm, b&w, sound, 27 minutes, print from Canyon Cinema**

Baillie's remarkable first film is a lyrical portrait of both the light and the darker sides of San Francisco and an elliptical narrative combining documentary, fantasy, and desire. It is also a portrait of Baillie's friend, the lovely "Miss Wong."

***Mass For The Dakota Sioux* (1963-64); 16mm, b&w, sound, 20 minutes, print from Canyon Cinema**

"A film Mass, dedicated to nobility and excellence. [...] The film begins with a short introduction – 'No chance for me to live, Mother, you might as well mourn.' Sitting Bull, Hunkpapa Sioux Chief. Applause for a lone figure dying on the street. INTROIT. A long, lightly exposed section composed in the camera. KYRIE. A motorcyclist crossing the San Francisco Bridge accompanied by the sound of Gregorian chant, recorded at the Trappist Monastery in Vina, California. The sounds of the "mass" rise and fall throughout. GLORIA. The sound of a siren and a short sequence of a '33 Cadillac proceeding over the Bay Bridge and disappearing into a tunnel. The final section of the Communion begins with the OFFERTORY in a procession of lights and figures to the second chant. The anonymous figure from the introduction is discovered again, dead on the pavement. The body is consecrated and taken away past an indifferent, isolated people, accompanied by the final chant. The Mass is traditionally a celebration of Life; thus the contradiction between the form of the Mass and the theme of Death. The dedication is to the religious people who were destroyed by the civilization which evolved the Mass." —Bruce Baillie

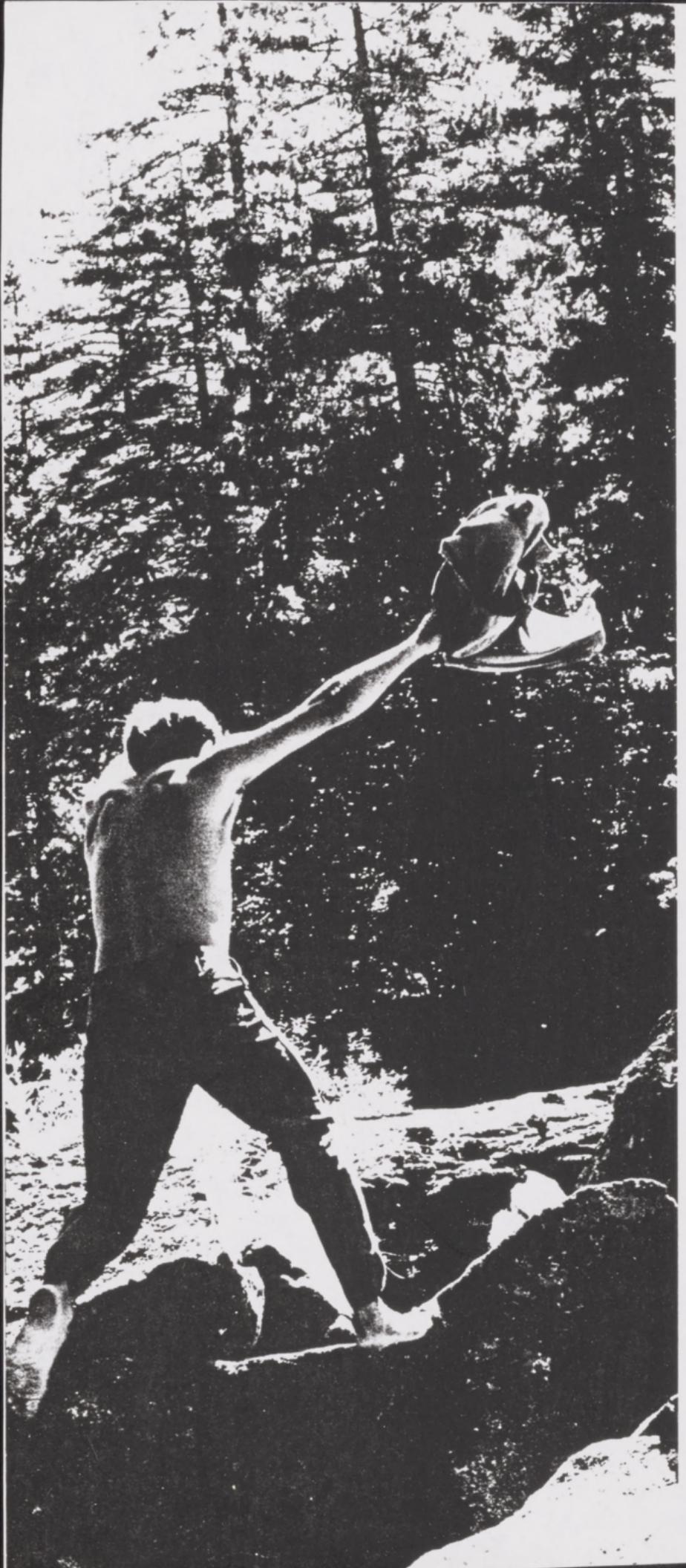
***Castro Street* (1966); 16mm, color, sound, 10 minutes, print from Canyon Cinema**

"Inspired by a lesson from Eric Satie, a film in the form of a street — Castro Street, running by the Standard Oil Refinery in Richmond, California. [...] All visual and sound elements [are] from the street, progressing from the beginning to the end of the street, one side is black and white (secondary) and the other is color—like male and female elements. The emergence of a long switch-engine shot (black-and-white solo) is to the filmmaker the essential of consciousness." —Bruce Baillie

MANY THANKS to ERNEST CALLENBACH , and to DOMINIC ANGERAME and MICHELLE SILVA at CANYON CINEMA and ALL OF YOU WHO HELPED MAKE TONIGHT'S SCREENING POSSIBLE!



from Bruce Baillie's ROSLYN ROMANCE





Steve Polta and
Linda Scobie

Photo by Bruce Baillie
Oct. 23, 2009

2-2-10

Hello Steve!

Finally get around
to marking this photo.
You and Linda - was
it Oct?

How's the weekly
archival work going @
Stevens?

In going thru some
of the archiving up here lately
- maybe from from the University
this month? - B.B.
Best regards,

BAILLEE, BRUCE

669 W. KODIAK AVE.

CAMANO ISLAND, WA 98292

Instructions for Recipients

Account number. May show an account or other unique number the payer assigned to distinguish your account.

Amounts shown may be subject to self-employment (SE) tax. If your net income from self-employment is \$400 or more, you must file a return and compute your SE tax on Schedule SE (Form 1040). See Pub. 334, Tax Guide for Small Business, for more information. If no income or social security and Medicare taxes were withheld and you are still receiving these payments, see Form 1040-ES, Estimated Tax for Individuals. Individuals must report as explained for box 7 below. Corporations, fiduciaries, or partnerships report the amounts on the proper line of your tax return.

Boxes 1 and 2. Report rents from real estate on Schedule E (Form 1040). If you provided significant services to the tenant, sold real estate as a business, or rented personal property as a business, report on Schedule C or C-EZ (Form 1040). For royalties on timber, coal, and iron ore, see Pub. 544, Sales and Other Dispositions of Assets.

Box 3. Generally, report this amount on the "Other income" line of Form 1040 and identify the payment. The amount shown may be payments received as the beneficiary of a deceased employee, prizes, awards, taxable damages, Indian gaming profits, payments from a former employer because you are serving in the Armed Forces or the National Guard, or other taxable income. See Pub. 525, Taxable and Nontaxable Income. If it is trade or business income, report this amount on Schedule C, C-EZ, or F (Form 1040).

Box 4. Shows backup withholding or withholding on Indian gaming profits. Generally, a payer must backup withhold at a 28% rate if you did not furnish your taxpayer identification number. See Form W-9, Request for Taxpayer Identification Number and Certification, and Pub. 505, for more information. Report this amount on your income tax return as tax withheld.

Box 5. An amount in this box means the fishing boat operator considers you self-employed. Report this amount on Schedule C or C-EZ (Form 1040). See Pub. 334.

Box 6. For individuals, report on Schedule C or C-EZ (Form 1040).

Box 7. Shows nonemployee compensation. If you are in the trade or business of catching fish, box 7 may show cash you received for the sale of fish. If payments in this box are SE income, report this amount on Schedule C, C-EZ, or F (Form 1040), and complete Schedule SE (Form 1040). You received this form instead of Form W-2 because the payer did not consider you an employee and did not withhold income tax or social security and Medicare taxes. Contact the payer if you believe this form is incorrect or has been issued in error. If you believe you are an employee and cannot get this form corrected, report the amount from box 7 on Form 1040, line 7 (or Form 1040 NR, line 8). You must also complete and attach to your return, Form 8919, Uncollected Social Security and Medicare Taxes on Wages.

Box 8. Shows substitute payments in lieu of dividends or tax-exempt interest received by your broker on your behalf as a result of a loan of your securities. Report on the "Other income" line of Form 1040.

Box 9. If checked, \$5,000 or more of sales of consumer products was paid to you on a buy-sell, deposit-commission, or other basis. A dollar amount does not have to be shown. Generally, report any income from your sale of these products on Schedule C or C-EZ (Form 1040).

Box 10. Report this amount on line 8 of Schedule F (Form 1040).

Box 13. Shows your total compensation of excess golden parachute payments subject to a 20% excise tax. See the Form 1040 instructions for where to report.

Box 14. Shows gross proceeds paid to an attorney in connection with legal services. Report only the taxable part as income on your return.

Box 15a. May show current year deferrals as a nonemployee under a nonqualified deferred compensation (NQDC) plan that is subject to the requirements of section 409A, plus any earnings on current and prior year deferrals.

Box 15b. Shows income as a nonemployee under an NQDC plan that does not meet the requirements of section 409A. This amount is also included in box 7 as nonemployee compensation. Any amount included in box 15a that is currently taxable is also included in this box. This income is also subject to a substantial additional tax to be reported on Form 1040. See "Total Tax" in the Form 1040 instructions.

Boxes 16-18. Shows state or local income tax withheld from the payments.



CORRECTED (if checked)

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PAYER'S Federal id no. 131624100	RECIPIENT'S id no. 503246408	3 Other income \$ 0.00	4 Federal income tax withheld \$ 0.00	Copy B For Recipient
RECIPIENT'S name, BAILLEE, BRUCE		5 Fishing boat proceeds \$ 0.00	6 Medical and health care pmts \$ 0.00	
Street address (including apt. no.) 669 W. KODIAK AVE.		7 Nonemployee compensation \$ 0.00	8 Substitute payments in lieu of dividends or interest \$ 0.00	<p>This is important tax information and is being furnished to the Internal Revenue Service. If you are required to file a return, a negligence penalty or other sanction may be imposed on you if this income is taxable and the IRS determines that it has not been reported.</p>
City, state, and ZIP code CAMANO ISLAND, WA 98292		9 Payer made direct sales of \$5,000 or more of consumer products to a buyer (recipient) for resale \$ 0.00	10 Crop insurance proceeds \$ 0.00	
Account number (optional) 503246408		11	12	
15a Section 409A deferrals \$ 0.00	15b Section 409A income \$ 0.00	13 Excess golden parachute payments \$ 0.00	14 Gross proceeds paid to an attorney \$ 0.00	
16 State tax withheld \$ 0.00	17 State/Payer's state no. \$ 0.00	18 State income \$ 0.00		

Form 1099-MISC

(Keep for your records)

Bruce Baillie
Lorie A. Baillie
669 W. Kodiak Ave. 387-1081
Camano Island, WA 98282



Photo

9410352637

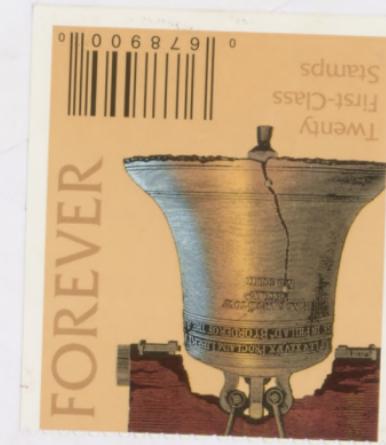
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Steve Polta
SF Cinemateque
145 Ninth St. # 240
San Francisco CA



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HERB CAEN S.F. Chronicle, 4-17-70
 "The Little Fox Theater on Pacific has a big hit on its hands. A cast so talented I hate to single out anybody, it's the best local stage production I've seen in years. Scratch that 'local.' Just one of the best."



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FROM THE BOOK BY KEN KESEY

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DRAMA

**'Quick
 Billy'**

Michael Goodwin

BRUCE BAILLIE'S long awaited feature, "Quick Billy"—a 3½ year project in the life of one of the Bay Area's finest film poets—highlights a special five-day premiere showcase of new works from local independent film-makers, opening Wednesday at the Surf Interplayers Cinema (Beach street near Hyde) which features the New and Old American Cinema in an ever expanding repertory of commercially-neglected films.

Baillie, who began filmmaking in 1961—the same year he founded Canyon Cinema—is best known for his short classics "Castro Street," "All My Life," "Still Life," "Valentin of the Sierras," and "Mr. Hayashi" and for three or four largely successful excursions into a longer format ("To Parsifal," "Mass" and "Quixote"). But it is "Quick Billy" that consumed all of Baillie's creative energies since its inception in 1967: it is "Quick Billy" that grew out of the reflections that produced the intensely mediative shorts "Tung," "Castro Street" and "Valentin." What is "Quick Billy," this "Horse Opera In Four Reels"?

"Quick Billy" is based on the "Bardo Thodol"—the Tibetan Book of the Dead. Although the film stands quite well on its own, its structure has been so strongly influenced by the form of the Bardo journey that it helps if you know a little about the book.

According to the teachings of Tantric Buddhism, when a man dies his (consciousness/beingness/Buddha nature) passes into the Bardo realm between death and rebirth—a place of fantastic visions, hallucinations, benevolent and wrathful deities. Once he's there, one of two things will happen to him: ei-

See Page 8

"IF LENNY BRUCE MADE YOU LAUGH...SEE WHERE'S POPPA?..SHOULD BECOME A CLASSIC..IF THERE'S ANY JUSTICE IN HOLLYWOOD!" Anitra Earle, S.F. Chronicle

GEORGE SEGAL RUTH GORDON

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CLAUDE JARMAN
From "The Yearling" to the Film Festival

MOVIES

'The Yearling' Just Got Tired of Tearing His Soul Out for a Camera

By Norman K. Dorn

TO BE SOMETHING of a living legend at the age of 36 still allows a young San Francisco businessman to enjoy consideration of his past career and also aids in his present thriving activities.

On Saturday, the tall, still boyish Claude Jarman, special Academy Award winner, San Francisco Film Festival director, and Medion Incorporated official, makes a personal appearance upon a scene conspired to relate with his early days. He will be in attendance for a special showing of the 1945 film, "The Yearling," in which he played the lad, Jody Baxter.

The event is one of the popular programs which the members of the Parents-Faculty Club of Frederic Burk School, located at San Francisco State College, present every other Saturday morning at 10 a.m. in the training school's auditorium. This week it's the Marjorie Kinnan Rawlings story of a boy growing up in the lonely wilds of northern Florida. Future attractions include "Broken Arrow" (1950), "Red Badge of Courage" (1951) and "Three Musketeers" (1948) — a substantive balance to the diminishing numbers of films available for younger audiences.

Claude Jarman responded enthusiastically to Mrs. Noni Fish, the school's movie chairman, when she invited him to tell the youngsters about the picture which launched his film-making career at the age of ten. (He was to make 11 films before retirement.)

He will reveal how he was attending the Eakin Grammar School in Nashville, Tenn., in the fifth grade during the early '40s when the veteran director Clarence Brown ("National Velvet" — 1944) made a visit. The film maker had been touring Southern states seeking a lad for the role of the Florida swamp-dwelling youngster in the Pulitzer Prize-winning novel of 1938. (During 1941, M-G-M had jettisoned a \$500,000 investment in a false start of the picture with Spencer Tracy and Anne Revere in the leads with another boy, to be directed by Victor Fleming).

Claude, who had always been in the school plays, was selected by Brown for a test photograph. These shots were sent to producer Sidney Franklin in Hollywood. His sensitive yet sturdy looks impressed the tycoon and Claude was invited to Hollywood.

His father, a railroad man, took his vaca-

tion — and later a leave — to accompany the boy West. They left Nashville in February and by May were on location in Marion county, Fla., for a long hot summer's work. "Clarence Brown was a perfectionist," he tells, "who might wait hours or days for just the right cloud effect — sometimes the takes would number over a hundred. I have never worked so hard in my life."

Claude's favorite film, also directed by Brown, is William Faulkner's "Intruder in the Dust" (1949). It was made entirely in Oxford, Miss., with Faulkner constantly on the scene. He also remembers with somewhat wry appreciation the difficult work on a 1950 John Ford film, "Rio Grande." "I just got tired of tearing my soul out for the camera," he says, "and feel that it's very seldom that a child actor really successfully makes it over into maturity."

Claude became involved in public relations work for the John Hancock Insurance Company located here. Four years ago his background and continuing interest in film were tapped for organizational activity with the San Francisco Film Festival and he was named its director.

He feels last year's festival, at its own theater in the Palace of Fine Arts, was the most successful of all — "if we can just eliminate the sounds from other parts of the building and the draughts." Both are being worked on, he reports.

With Medion Inc., at Polk and Bush streets, Claude now functions with his partners, Richard T. Heffron and Herbert F. Decker, chiefly in the production of political campaign announcements for television. "We're proud that three out of five of our people won in the last election — including Wilson Riles," he declares. Medion is also involved in documentary work.

This is all considerable activity for Claude Jarman, who once received from Shirley Temple's hands a special miniature Oscar for his first film. He humorously reports a recent comment from a traditional Little Old Lady of Tennessee attending the dedication of the Clarence Brown Theater for the Performing Arts at the University of Tennessee where Jarman and "The Yearling" were featured. She looked him over, then allowed, "I liked you better then."

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Mark Twain and James Whitmore's Will Rogers.

The London engagement, twice extended, was followed by New York. And from then till now, in between his other activities, he has periodically returned to "Emlyn Williams as Charles Dickens," taking the show all over the world: Geneva, Amsterdam, Copenhagen, and tours including North America, South Africa, Australia, New Zealand and the Near and the Far East, including Japan. He has played London, England and London, Ontario; New York and York, England.

It took him a year to prepare the new items on this current Centenary Tour, which was inaugurated on June 9, 1970, the 100th anniversary of Dickens' death — by a reading in Westminster Abbey. In adapting carefully but freely, the actor has thought it only fair to assume that his audiences know nothing of the book in question — his aim being to make each selection complete and completely comprehensible in the theater.

the novel were descriptive and therefore unusable. He had then recalled ruefully, how often — with his own plays — he felt the chafing limitations of dialogue and longed to explore the possibilities of narrative prose for the stage.

In 1950, reading a biography, he was reminded that in 1853 Dickens, at the height of his fame as a novelist, had ventured on something quite new: a public reading of one of his stories.

It then occurred to Emlyn Williams that in the theater dialogue need not necessarily hold a monopoly, that the richness of the novelist may not after all have to be cast aside — that a special stage medium was at hand.

After a year of research, adaptation and study, he appeared at London's Criterion Theatre "As Charles Dickens Giving a Solo Performance." Up to that point, he had never appeared alone. The adventure was so successful that he found himself a pioneer of Hal Holbrook's

DRAMA

Emlyn Williams as Dickens Pioneered Solo Performance

Emlyn Williams as Charles Dickens will give four San Francisco performances at the Nourse Auditorium, Hayes at Van Ness, Friday and Saturday at 8:30 and Saturday and next Sunday at 2:30 p.m.

WELSH-BORN Emlyn Williams by 1951 was, in London and New York, an established actor-playwright: "A Murder Has Been Arranged," "The Late Christopher Bean" (adapted from the French), "Night Must Fall" (filmed with Robert Montgomery, later with Albert Finney), "The Corn Is Green" (starring Sybil Thorndike in London, Ethel Barrymore throughout America, and filmed with Bette Davis), "The Light of Heart," "The Morning Star," "The Druid's Rest" and several others.

He had also played in "The Winslow Boy" and "Montserrat" on stage, and in such films as "The Citadel," "The Stars Look Down," "Major

Barbara," "Hatter's Castle," "The Last Days of Dolwyn" (which he also directed, having written it for Edith Evans and Richard Burton), "Ivanhoe," and an historical curiosity, the unfinished "I, Claudius" (1937), in which he played Caligula, with Charles Laughton.

Once, embarking on the dramatization of a novel by Charles Dickens, he had found himself defeated by the density of the plot and by the impossibility of transferring a host of eccentric characters to the stage via actors addressing each other in dialogue.

He abandoned the project, as he found that the most dramatically rich parts of



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—Herb Caen, SF Chronicle

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The Latent Heterosexual
The Merchant of Venice
An Enemy of the People

Joy Carlin, Scott Thomas

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'Quick Billy' Engrossing Experience

Continued from Page 6

ther he'll break out of the birth-death-rebirth cycle and achieve Nirvana, or he'll be reborn into a new body, to live again and die again.

It's better to achieve Nirvana, of course, and whether or not you do depends on how you conduct yourself in the Bardo realm. For each Bardo state there is an appropriate way to break the cycle; the "Bardo Thodol" contains descriptions of the various Bar dos (so you can tell where you're at), and specific instructions for how to deal with each one. It's best to study the book while you're still alive, but just in case it gets to be too much for you, you can pay a lama to read the book to your corpse after you're dead.

Although you can break out at any point, the closer you get to rebirth the harder it gets. The first Bardo, for instance, is the easiest one to get out of, as the visions are pure-light symbols with little emotional power. If you fail to break the cycle there, you move into the next lower Bardo, where the visions are more specific, more "realistic." Each lower Bardo is, in turn, more emotionally seductive, and harder to escape (into Nirvana, that is, it's easy to escape in a "downward" direction, i.e., toward rebirth). Finally, in the lowest Bardo, if you are still unable to free yourself from the Karmic illusions, you will be "attracted toward a womb."

"Quick Billy" is a complex film, and I've only seen it once.

It's a four-part film, each part about 15-minutes long. Part one is mostly abstract



BRUCE BAILLIE
Horse opera in four reels?

sea-shapes suggesting sun and moon, plants, tide pool details and occasional human beings. Double and triple-superimpositions, lovely shifting out-of-focus images,

a purely sensual play of light, shadow and color. High-level Bardo hallucinations, close to breaking out of the cycle. At the end of the segment, the projector is turned off for a few minutes. (Baillie intends the film to be shown with breaks—partially to allow time for the projector to be re-loaded, but also, I would guess, to suggest inter-Bardo transitions.)

Part two is more representational, but still mostly abstract. Animals appear, and people figure more prominently—the images are frequently recognizable, unlike those in part one. The Bardo-traveller has blown his

first (and best) chance to break the cycle.

Part three begins with a chilling evocation of the "attraction toward a womb" that signals imminent rebirth. This is the final chance for the Bardo-traveller to break out, but he blows it again: a cut-in 8mm movie shows Baillie and his friends walking on the beach while Baillie discusses the film on the sound track.

Part four is a pseudo-primitive, one-reeler "western," starring Baillie as Quick Billy. Billy rapes a woman, lives with her, eats and sleeps, becomes attached to her (an inter-title reads, "A slave to her desire"), but finally disengages himself and rides off. The final inter-title reads, "Ever westward, eternal rider."

BERNADETTE DEVLIN

"She is one of the children that James Joyce's old sow of an Ireland will never eat." — The New York Times

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HER ONLY CALIFORNIA APPEARANCE

Brandeis Awards

Chaplin and Baillie Win in Film Category

Charles Chaplin and Bruce Baillie, a Bay Area filmmaker, were among nine winners of the 1971 Brandeis University Creative Arts awards, conferred Sunday at the Whitney Museum of American Art in New York.

In the four fields of poetry, music, sculpture and films, medals were given in recognition of a "lifetime of distinguished achievement," while the citations went to persons judged to be in mid-career.

Chaplin, the medalist, was praised for his comic guise as the tramp of the silent screen. It was "certainly the most famous, complex and vulnerably human character in the history of the cinema," the citation said. It went on to comment that the Chaplin "impact as performer, writer, director and producer is Promethean and shall prevail as long as humanity must laugh and cry."

Mrs. Josephine Chaplin Sistovaris accepted the award for her father who now lives in Vevey, Switzerland, where he is planning a new film, "The Freak."

Baillie's citation said that



Charles Chaplin
The Tramp



Bruce Baillie
Rare Imagination

"he sharply focuses his innovative camera on the serious and the bizarre, the documentary and the abstract, weaving into his superb films rare imagination."

The 40-year-old filmmaker's work includes "To Parsifal," "Mass," "Quixote," "Castro Street," and his latest work, "Quick Billy."

Other awards went to Rich-

ard Wilbur and James Wright for poetry; Earl Kim, a former UC music professor, and John Harbison for music; Louise Nevelson and Claes Oldenburg for sculpture and a special award for creative achievement in dance went to George Balanchine, choreographer.

Each award carried a cash prize of \$1000.

Rites Tomorrow

New St. Mary's Dedication Set

By George Murphy

The new Saint Mary's Cathedral — the City's third such edifice in 117 years — will be dedicated tomorrow afternoon in a blend of panoply and protest.

The \$8 million building on Cathedral Hill has been a subject of controversy — both esthetic and fiscal — almost since its original planning.

But, beginning at 4 p.m. tomorrow, the controversies will be set aside, at least in the Cathedral's interior, as the Roman Catholic Church's formal rites of dedication are carried out before some 2600 persons inside the glass-walled building.

PICKETS

Outside on Geary and Gough streets, however, pickets from a group calling itself "The Land for People Committee" are scheduled to be on hand.

They will demand "the need for a change in the way the church uses its money and land."

the United States, will be the officiating prelate and the principal concelebrant of the Dedication Mass.

Archbishop Timothy Manning of Los Angeles will preach the homily.

Music for the Mass has been composed by Joaquin Nin Culmell, professor of composition at the University of California, Berkeley. The UC chorus, directed by Professor James Cunningham, will sing the composition.

CHOIR

Selected hymns will be sung by the Saint Patrick's College Choir, directed by the Rev. Denis A. DesRosiers, and the Rev. Robert F. Hayburn will play the Ruffatti organ.

Archbishop McGucken, referring to the new Saint Mary's as "The People's Cathedral," has instructed that

Emeryville Gets Controversial Police Chief

The Emeryville police department — already embroiled in a racial controversy — got a controversial new police chief last night.

The Emeryville City Council named Sergeant James F. Donovan chief over the objections of the city's Police Association.

Donovan is to take over from Rovert S. Steeves, who has retired. According to Officer Jerry Miranda, of the association, when Donovan served as acting chief from 1965-66 there was a considerable "morale" problem on the force.

The 19-member force has been under fire recently by civil rights groups claiming minority members are deliberately excluded from hiring

seating be on a first-come first-served basis, and invited people of all faiths and creeds to attend the dedication.

The main Cathedral door on Geary street will open at a.m. tomorrow.

A Strange, Haunting 'Billy Jack'

By Thomas Albright

Last month, the Hansen-Fuller gallery inaugurated a cinema series called "The Artist as Filmmaker." Significantly, that title has been reversed to "The Filmmaker as Artist" for the series' second program, which is being presented at the gallery at 8 o'clock tonight and tomorrow evening.

It features a strange, complex, insidiously haunting and rarely-screened film epic called "Quick Billy" which was completed last year by Bay Region filmmaker Bruce Baillie.

It is an extraordinary achievement in that area wherein film becomes separated from its traditional ties with theater and entertainment, to become a kind of visual counterpart of poetry and music.

FARCE

"Quick Billy" refers, in any literal way, only to the last section of the film, which is an outrageously farcical, Straw-Hat-Review style spoof on old silent movie westerns. The film as a whole is conceived as a kind of autobiographical psychic journey structured on the Tibetan Book of the Dead.

It is constructed in four parts, or movements, for Baillie works with time in an almost symphonic manner, albeit infused with poetic and mystical implications. You don't watch "Quick Billy" in any ordinary sense so much as you experience it the way you might a Mahler symphony, and then wait for comprehension to seep in.

LIGHT

The first two parts are almost entirely abstract in character, filled with atmospheres of light and washes and sheets of color that veil, or briefly resolve, into fleeting, elusive, elemental images — of sea and sky, sun and moon, the nude torso of a girl, lions and others.

Baillie manipulates these visual effects so that they form a fluid movement of constantly changing fades and dissolves, intimately keyed to a curiously muffled sound-track of dully roaring waves, muted bird calls or howling wind, occasionally shading into the remote drone of an airplane engine or snatches of mumbled, tortured human speech.

As various themes recur, they proceed to grow, not through a normal, sense of development, but by a kind of sheer insistence that parallels the sounds of the tide. He sustains a mood of somber, morose, lyrical austerity that is sometimes ominous, sometimes calm as death, and is peculiarly erotic in its slow, regular, somnambulant rhythms. And he creates a time-space atmosphere that is at once intense and remote, not so much like dreams as the manner in which dreams are recalled, setting up a sense of distance and then carrying the viewer to the other side.

IMAGES

Part three carries these abstract images and rhythms to climactic proportions, into which realistic film images gradually intrude and eventually take over.

The comatose sense of primal unconsciousness that characterizes the first two parts becomes a kind of drowsy state between sleep and wakefulness, or perhaps a post-death form of restlessness wherein reality loses definition and memory and acter of facts.

All this leaves a lot of loose ends looking for a resolution, and one would think that the final section of the film is the last place they might find it. Starring Baillie and a number of his friends it is a fractured flicker, sepia-tone mock western stringing together a series of fast-paced vignettes that center on outlandish activities of early Kansas homesteaders and bad-men. It ends with the subtitle "Ever Westward Eternal Rider."

This has to be the corniest parable of spiritual rebirth ever filmed, but coming as it does at the end of such a somber and intense build-up, it becomes like the deus ex-machina of traditional



BRUCE BAILLIE
Achievement

Greek tragedy, a purgation by ridiculousness and an awakening to the absurdity of appearances.

Fri., Dec. 10, 1971

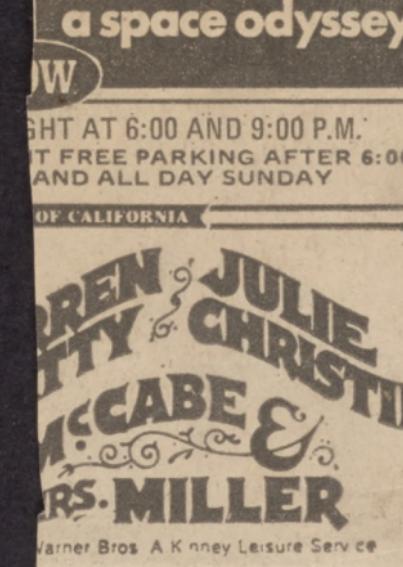
San Francisco Chronicle 67

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OF CALIFORNIA

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Dallas Morning News

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To Mr. Hayashi

American Frontier Theatre

120 Julian
San Francisco
July 12, 1963
8:30 P.M.

EIGHT FILMS

Bruce Baillie

Coast Gallery
Mendocino
July 27

- I THE GYMNASTS ... Spring, '62
EVERYMAN The way newsreels
could sometimes be made.
Song by John Adams ... '62
THE NEWS #3 An example of
quick, inexpensive film pro-
duction, from local material.
Made for Canyon Cinema ... '62
MR. HAYASHI ... Winter, '62

- II HERE I AM ... Summer, '62
THE BROOKFIELD RECREATION
CENTER ... Spring, '63
Two exceptional children's
schools. One for mentally -
disturbed, the other presenting
the arts in an unusually free and
good way.

III HAVE YOU THOUGHT OF TALKING TO
THE DIRECTOR? .. Summer, '62
Taken in Mendocino. At once
a portrait of a friend, and
the general theme of
"the institution".

A HURRAH FOR SOLDIERS ... '63
My winter film - from violence.
My summer film will have grown
out of A Hurrah for Soldiers:
TO PARSIFAL.

* There will be a pause between the
three parts of the program.

* For information on new work in
American cinema: Audio Film
Center, 406 Clement, S.F.
Canyon Cinema, 1308 Bonita,
Berkeley. Film-maker's Cooperative
414 Park Ave. South, N.Y. 16.

SAN FRANCISCO CINEMATHEQUE

40 YEARS IN FOCUS

co-founder Chick Strand, George Kuchar, Scott Stark, Michael Wallin, silt and others in person

Sunday, April 29th, 2001 at 7:15 pm — AMC Kabuki Theatre

The San Francisco Cinematheque is one of two recipients of this year's Mel Novikoff Award, named after pioneering film exhibitor Mel Novikoff and bestowed annually by the San Francisco International Film Festival to "individuals or institutions whose work has enhanced the film-going public's appreciation of world cinema." Tonight we celebrate both this award and our fortieth birthday with a program highlighting some of the innovative and influential work Cinematheque has shown over our four-decade long history, including films by early founders Bruce Baillie and Chick Strand. (Curated by Steve Anker and Irina Leimbacher.)

Cosmic Ray (1961) by Bruce Conner; 16mm, b&w, sound, 4 minutes, print from Canyon Cinema

"Cosmic Ray seems like a reckless collage of fast moving parts: comic strips, dancing girls, flashing lights. It is the dancing girl—hardly dressed, stripping or nude—which provides the leitmotiv for the film. Again and again she appears—sandwiched between soldiers, guns, and even death in the form of a skull positioned between her legs. And if the statement equates sex with destruction, the cataclysm is a brilliant one, like an exploding firecracker, and one which ends the world with a cosmic bang." (Carl Belz, *Film Culture*)

Mothlight (1963) by Stan Brakhage; 16mm, color, silent, 4 minutes, print from Canyon Cinema

Essence of *lepidoptera* re-created between two strips of clear mylar tape: an anima animation. What a moth might see from birth to death of black were white and white were black. (SB)

Castro Street (1966) by Bruce Baillie; 16mm, color, sound, 10 minutes, print from Canyon Cinema

"Castro Street seems to me a kind of pure suspended form: it is just there. Nothing in it is accidental, yet everything in it is casual. Nothing in it is 'realistic,' yet everything is real. And although many of its images were shot through prisms or soft-focus devices, what it does above all is to bring home that the gently floating, colored shape of a freight car shifting across the screen is as valid as a documentary image in wire-sharp focus, and perhaps harder to do as well." (Ernest Callenbach, from *Harbinger* 1, July, 1967)

Waterfall (1967) by Chick Strand; 16mm, color, sound, 3 minutes, print from Canyon Cinema

A film poem using found film and stock footage altered by printing, home development and solarization. It is a film using visual relationships to invoke a feeling of flow and movement. Japanese Koto music. (CS)

I Change, I Am the Same (1969) by Anne Severson and Shelby Kennedy; 16mm, b&w, sound, 1 minute, print from Canyon Cinema

You in your clothes. Me in my clothes. You in my clothes. Me in your underpants. You in nothing. Me in your clothes. You in my underwear. Me in nothing. You in your underpants. Me in my underwear. You in nothing. Me in nothing. You in your clothes. Me in my clothes. (AS)

Orb (1973) by Lawrence Jordan; 16mm, color, sound, 5 minutes, print from Canyon Cinema

Animation. A compact, full-color cut-out animation as ephemeral as the colors swimming on the surface of a soap bubble. The eternal round shape, the orb— sun, moon, symbol of the whole self— balloons its inimitable and joyous course through scene after scene of celestial delight, fixing at last as the mystical globe encasing the lovers whose course it has paralleled throughout the film. (LJ)

Together (1976) by James Broughton and Joel Singer; 16mm, b&w, sound, 3 minutes, print from Canyon Cinema

A single-frame portrait of Broughton's disembodied heads coming slowly together in wiggle, wobble and wonderment. (JB & JS)

Wild Night in El Reno (1977) by George Kuchar; 16mm, color, sound, 6 minutes, print from Canyon Cinema
This film documents a thunderstorm as it rages in full fury above a motel in May on the southern plains. There's sun, wind, clouds, rain and electrical pyrotechnics... with perhaps a glimpse of a fleeting human figure. But only a glimpse. (GK)

• • • •

kemia (1994) by silt; Regular 8mm and Super-8mm, color, silent, 8 minutes, from the makers
"It turns out that an eerie type of chaos can lurk just behind a façade of order—and yet, deep inside the chaos lurks an even eerier type of order." (Douglas Hofstadtler) This films of seven parts occurred spontaneously in the midst of, on the way toward, larger works—unplanned births conceived where the eye's heart and black river bottom meet. (silt)

Field Study #2 (1988) by Gunvor Nelson; 16mm, color, sound, 8 minutes, print from Canyon Cinema
Superimpositions of dark pourings are perceived through the film. Suddenly a bright color runs across the picture and delicate drawings flutter past. Grunts from animals are heard. (GN)

Decodings (1988) by Michael Wallin; 16mm, b&w , sound, 15 minutes, print from Canyon Cinema
"Wallin's achievement in *Decodings* is to create a powerfully inventive work that conveys with dramatic intensity strong feelings of remembrance and loss from images that have been extracted from the culture. ...Wallin has succeeded in creating from various film sources a work that emphasizes the fragility of human expression and relationships." (John G. Hanhardt, Whitney Biennial catalog, 1989)

I'll Walk with God (1994) by Scott Stark; 16mm, color, sound, 8 minutes, print from Canyon Cinema
Using emergency information cards surreptitiously lifted from the backs of airline seats, *I'll Walk with God* pictorially charts an airline flight attendant's stoic transcendence through and beyond worldly adversity. Through an elaborate system of posturing and nuance that evokes an almost ritualistic synergy, the female protagonist(s) are shuttled toward a higher spiritual plane, carried aloft on the shimmering wings of Mario Lanza's soaring tremolo. (SS)

Chronicles of a Lying Spirit (by Kelly Gabron) (1992) by Cauleen Smith; 16mm, color, sound, 8 minutes, print from Canyon Cinema
"Using her alter ego, Kelly Gabron, Smith fabricates a personal history of an artist from a white-male-dominated American history (and American film history). Smith collages images and bits of text from a scrapbook by 'Kelly Gabron' that had been completed before the film was begun, and provides female narration by 'Kelly Gabron' that, slowly but surely, makes itself felt over the male narration *about Kelly Gabron.*" (Scott MacDonald)

Receiving Sally (1993) by Erin Sax; 16mm, b&w, sound, 6 minutes, print from Canyon Cinema
A vivifying of memory, *Receiving Sally* is a response to an imminent death and the recollection of lifetimes gone by. Projecting a closure both forward and back, the film functions as a personal ritual where the preservation of memories of childhood, innocence lost and the impending conclusion of a life as constructed out of the fragments of story. Contrived in the form of incantation; characters, events and medium itself exist as elements of a spell, summoned and woven into a rhythm in the service of giving life to a past. (ES)

With our first screenings on a sheet in Bruce Baillie's backyard in Canyon, California in the summer of 1961, San Francisco Cinematheque is celebrating its 40th anniversary as one of the oldest showcases for non-commercial, personal and experimental film in the United States. Striving to make experimental film and video a part of the larger cultural landscape, Cinematheque presents over seventy programs each year, with artists present at many of the screenings; publishes Program Notes and a journal, Cinematograph; and frequently collaborates with a number of other arts organizations in the Bay Area and across the country. Regular bi-weekly screenings are presented at Yerba Buena Center for the Arts on Thursdays and at the San Francisco Art Institute on Sundays from September through June.

Our Spring 2001 calendar includes a number of unusual birthday collaborations and events, culminating in two outdoor screenings at our new Hunters Point Naval Shipyard home. For more information about these and other events, to become a member or to receive our calendars, give us a call at (415) 822-2885, email us at sfc@sfcinematheque.org or see our website at www.sfcinematheque.org.

From: Wind Baillie <bish14@earthlink.net>
Reply-To: "Wind Baillie" <bish14@earthlink.net>
To: cinematheque <polta@firstworld.net>
Cc: cinematheque <polta@firstworld.net>
Date: Sunday, September 24, 2000 11:36 AM
Subject: re July 01: to Steve Anker -

Bruce Baillie

dear Stevearino,

Remember "Hi Ho" ? on the steve Allen show.
Very funny guy at the time, what was his name?

Was thinking on waking, you wanna put out the word that I/we could come down if we can find a place to stay (where I/we are not in the way..generally quiet). We could have some getting-together and run over ideas re next July's events (I cont. to be concerned re where our guests might be staying without spending too much \$ - many of whom would be small intrepeneurs, long time enthusiasts, etc., as well as film-video artists.) Also we could do some recording sessions, recalling the details of the early period history. Are there by chance some empty USN barracks near your new location? I recall some of same not only in Vallejo but up in the hills south of Oakland somewhere. We went over the fence and explored the old base up there one day 40 yr. ago.

Check on the Art Inst. apt. schedule, maybe a vacant week ...

Hope things going well. Like to see everyone again soon as poss. Into final weeks up here with half yr. of trimming, painting, etc. Big job. \$7K worth of new, double windows and back door! Still paying lawyer for defense against neighbors' aggrievances. Nothing much coming in. Trying to make nice cc/ of Quick Billy generally avail. Sundance consid. some TV exposure via NY coop. No real connex in Europe re same, though good potential

Thu, Oct 26, 2000 5:00 PM

there and in Japan given the right front person. - BB

From: Wind Baillie <bish14@earthlink.net>
Reply-To: "Wind Baillie" <bish14@earthlink.net>
To: cinematheque <polta@firstworld.net>
Cc: cinematheque <polta@firstworld.net>
Date: Tuesday, September 19, 2000 10:41 AM
Subject: Letter to Steve Anker from Bruce Baillie:

Dear Steve and crew,

Greetings! Steve, suggestion to please stay in touch with Dominic re the big 40th Anniversary. (I have mentioned what's cooking in SF to various correspondents connected to film, etc. Enthusiastic response from all - .)

How is it going with the Cinematheque, the USN location, etc?

Address here: bish14@earthlink.net Come on up anytime to pursue the archivary for early CC stuff. Canyon also has numerous artifacts - delivered much old stuff in mid 70's when obliged to move up here.

Not much else for now. Next mo. should have time to resume current work - copies due at Canyon and PFA: Parts II & III which succeed and conclude the *Salute* piece. A new piece, an interview with "the Cardinal". The new book (on word processor), two new radio shows.

- BB

Film

Aug. 13 by
1975

Dan Bickley

During the mid-'60s, campus film showings of "underground," or independent and experimental films, were heavily attended.

In Berkeley, for example, "Cinema Psychedelica," the campus film society run by the energetic filmmaker and engineer, John Schofill, showed the best experimental productions (and plenty of bad ones as well) from all over the country. Perhaps the general atmosphere of activism and innovation at that time contributed to the interest in films that sought to expand the borders of film art. Certainly the widespread use of psychedelic drugs aided the popularity of the abstract, colorful, and expressionistic works.

In recent years, however, the opportunities to see such "underground" films have diminished dramatically. The Pacific Film Archive, here in Berkeley, occasionally presents experimental works, but only the Canyon Cinemateque series, shown at the San Francisco Art Institute each Thursday evening, regularly programs independent productions.

Tomorrow evening the Canyon Cinemateque is showing a number of films by Bruce Baillie, one of the most individual and important of the experimental filmmakers.

Baillie's career is, in many ways, representative of the development and evolution of independent filmmaking on the West Coast. Born in 1931, his original artistic interests were in painting and drawing. In 1959, however, he studied at the London School of Film Technique, and eventually drifted to the San Francisco area, where he made his first film, "On Sundays," about a young Chinese-American woman and her ill-fated romance with an aging wino in San Francisco's Tenderloin. The film was half documentary, half dramatic, a form with which Baillie has experimented throughout this career.

Sin

"Mass for the Dakota Sioux" is a more ambitious work from 1963-64. It is structured specifically in the form of the Catholic mass, combines a variety of stylistic techniques, and in content is a comment on and protest against an artificial, alienating society that uncaringly allows an impoverished Indian to die on the San Francisco streets.

By the mid-'60s, however, as campus activism became increasingly politicized and ideological, Baillie and many other artists and filmmakers began to move away from explicitly social concerns in his films, perhaps foreshadowing later trends in student activism. Instead he focused his attention more and more on questions of form, lyrical, heroic odes to nature, and explorations of the psyche based on Eastern mysticism.

Films shown tomorrow from his transitional period away from social material include "Tung," a lyrical study of motion, positive and negative imagery, and scale of representation; and "Castro Street," a sensitive and evocative depiction of a Richmond industrial area, in which Baillie experiments with masking off areas of the screen in order to combine in various ways parts of different shots.

In "Valentin de Las Sierras," Baillie has entirely left behind straightforward social protest. This film, made on a foundation grant, is an exquisitely beautiful series of sensory impressions of life on a rural Mexican ranch. Baillie himself describes it as "skin, eyes, knees, horses, hair, sun, earth. Old song of Mexican hero, Valentin, sung by blind Jose Santollo Nasido en Santa Crus de la Soledad."

Since there was no focal point or organization among Bay Area filmmakers, Baillie helped start the Canyon Cinema, an informal group that published a short newsletter and put on free public film showings. At this time Baillie and other local filmmakers were working on short, community-oriented works called "news" films, which combined socially-conscious subject matter with experimental, personalized techniques.

The works of these filmmakers from 1961 to 1964 can now be seen to prefigure and complement the rise of social and political commitment in the Bay Area that resulted in such protests as the early HUAC sit-ins, the CORE demonstrations, and later the Free Speech Movement.

Two of Baillie's films from this period will be shown tomorrow. "Mr. Hayashi," a "news" film made in 1961, is a portrait of a poor Japanese worker as he wanders aimlessly around Berkeley.

Unfortunately, the filmmaker's most important recent work, "Quick Billy," will not be shown at tomorrow's screening. In this four-part work, based on the "Bardo Thodol," or "Tibetan Book of the Dead," Baillie expresses his vision of the death of the individual and the long journey of the soul back to human consciousness.

The fourth part of the film is in the form of a Western one-reeler, and it symbolically summarizes in dramatic style the material handled abstractly in the first three parts. A final subtitle reads "ever westward eternal rider."

Bruce Baillie's films, at their best, are reminiscent of the lyric poetry that has come from the Bay Area. In them he blends a poetic sensibility, a humanistic awareness, and a sure grasp of the creative potential of the cinema. His films, usually, are neither so formally rigorous nor so emotionally inaccessible as those of many "underground" filmmakers. If you have never seen Baillie's works, or if you are unfamiliar with the independent cinema, you may find tomorrow evening's showing to be a surprisingly pleasant, stimulating and entertaining experience.

Bruce Baillie

A Critical Cinema 2 by Scott Macdonald

Univ of Calif Press, 1992

of my early material—and
d take about forty thou-
t of money. Money—or
all our works eventually

In the world of film studies, one often senses a suspicion of beautiful imagery, a suspicion based on the assumption that the apparatus of the movie camera is so constructed that it produces beautiful images almost automatically. Bruce Baillie's films are full of beautiful imagery, but they are anything but "eye candy." For Baillie, the filmstrip is a space where the physical world around him and the spiritual world within him can intersect; the screening room is a place where cinema devotees can share moments of illumination. The remarkable textures and colors of Baillie's films are not the products of a movie camera doing what it does automatically; they are achieved by means of home-spun technologies Baillie devises to modify the camera so that it can be true to what his inner vision reveals to him, rather than to conventional visual and narrative expectations.

In his earliest films Baillie explored ways of visualizing his own mental states and of capturing something of the lovely simplicity of the people around him he saw as most deeply spiritual. Increasingly, his films became characterized by a tendency to layer or combine multiple images and by an unusual sensitivity to texture, color, and light. Each of these tendencies can be understood as an emblem of a particular understanding Baillie had developed. The layering and combining of imagery—most memorable, perhaps, in *Mass for the Dakota Sioux* (1964), *Tung* (1966), and *Castro Street* (1966)—became a way of expressing the complexity of experience, the discovery that reality is not simply a set of surfaces available to perception and intelligence, but a composite of surface and of spirit that flows beneath the surface and behind our perception of it. Baillie's dexter-

ity in capturing the sensuous textures of the world—particularly notable in *Valentin de las Sierras* (1968), *Quick Billy* (1970), and the recent video *The P-38 Pilot* (1990)—is an emblem of the degree to which he sees the perceivable world as invigorated by spirit. And his fascination with color and light in such films as *Still Life* (1966), *Quick Billy*, and *Roslyn Romance* (1977) is a function of his desire for spiritual enlightenment; it connects his work with that of such predecessors and contemporaries as Oskar Fischinger, Jordan Belson, James Whitney, Stan Brakhage, and Tom Chomont, who have used film as a way of visualizing the colors of the soul on its journey toward spiritual regeneration.

For Baillie, the very idea of making his films is so out of sync with the mainstream history of film and the commoditized world it reflects and reconfirms that it renders him an anomaly, an outcast, a “pure fool” like Parsifal and Don Quixote. Indeed, modern society is encoded in the very tools a filmmaker must work with. Achieving the spiritual by means of filmmaking—a mechanical/chemical process—simply “can’t be done,” and *therefore* is worth doing as a means of demonstrating the ability of film artists to transcend their means. In *To Parsifal* [1963], *Mass for the Dakota Sioux*, and *Quixote* [1965] Baillie becomes the spiritual knight-errant not only in terms of what he trains his camera on and how he uses it but by being willing to enter the field and make films at all.

His refusal to betray his cine-spiritual quest, despite the resistance that surrounded him, became a demonstration of the spiritual integrity of his work. Throughout the sixties, Baillie functioned as both film artist and as organizer. He was the catalyst for the Canyon Cinema exhibition programs that finally resulted in Canyon Cinema distribution, now (along with the Museum of Modern Art’s Circulating Film Program) the most successful American distributor of a wide range of critical forms of cinema.

I spoke with Baillie in June 1989 at his home on Camano Island in Washington State.

MacDonald: How did you get started?

Baillie: What led me toward making films in the beginning, in 1960 or even a little before, was an interest in theater and the need to function in the world through art. When I was a kid, in sixth or seventh grade in Aberdeen, South Dakota, we messed up one time and the principal's punishment was that we had to give a play for an assembly. At first, we thought this was a severe penalty, but pretty soon we liked the idea.

Later, we asked him to form a little theater group involved with theater all refer to it in the introduction was alone, I thought, well, on the big screen. I went there recommended I go which was just starting: much equipment, but the

MacDonald: This is when

Baillie: 1958 or 1959. graduates, ambitious, imabs, who lived in Chelsea German girlfriends. We caged. I was sick: the Lon I just left in the middle of I remember seeing a scul a relief depicting the c Austro-Hungarian center to meet each other and it's an essential part of wanted to do something

I came back and tho films.” By then I was in got onto film. I couldn’t. could tell me! Finally, I n educational films. He wa big studio in San Franci jobs. I told him, “I’ll wor ment lasts—three more “Well, you can’t beat tha under the Bay Bridge e where I lived with Kiku and a dearly beloved. I dollars; it had to have i bridge!

Marvin started me ou over the studio. I’d play them with a grease pencil how it works. Later, a fr for the Horseless Carriag saw how he organized fo got to go out and shoot

P R E S S R E L E A S E

FOR IMMEDIATE RELEASE

Contact: Joel Shepard
(415) 558-8129

SIMPLE BEAUTIES: THE ART AND LIFE OF BRUCE BAILLIE Featuring BRUCE BAILLIE in Person

The San Francisco Cinematheque and San Francisco Art Institute are proud to announce legendary artist/filmmaker Bruce Baillie's first public appearances in the Bay Area since 1983. Baillie will present three evenings of nearly all his completed films, read selections from his fictional autobiography, *Memoirs of an Angel*, play highlights from his radio series *Dr. Bish's Remedies*, as well as reminisce and tell stories from the early days of Canyon Cinema.

Canyon Cinematheque founder (1960) Bruce Baillie has remained true to his art, life and vision of community for over 30 years. A profoundly spiritual man, Baillie seeks beauty in simple, honest moments and truths behind calcified habits. The films he has made are cherished throughout the world for their sensual lyricism and social critique (*Castro Street* was on the A.F.I.'s first list of Landmark American Films to be preserved).

Join S.F. Cinematheque and SFAI in a week-long celebration, honoring the return of this American original.

April 17-San Francisco Art Institute Monday 7.30pm

Films: *Mass for the Dakota Sioux* (1963-64), *All My Life* (1966), *Castro Street* (1966), *Valentin De Las Sierras* (1966), *The P-38 Pilot* (1990,video) and others
Co-sponsored by SFAI's lecture series.

April 20-Center For The Arts Thursday 7.30pm

Films: *Still Life* (1966), *Tung* (1966), *Quixote* (1964-65), *Rosalyn Romance (Is It Really True?)* (1974) and others.

April 21-San Francisco Art Institute Friday 8.30pm

Films: *Quick Billy* (1967-70), and *Camera Rolls* (1968-69)

PLUS- FREE on Thursday-Saturday mornings (April 20-22), 10 AM, at Total Mobile Home (51 McCoppin St.), Bruce Baillie invites everyone to discuss Canyon's early history with him: hear tapes, see videos and more.

AND-All are invited to the Canyon Cinema Reunion and Potluck in Baillie's honor.
Fort Mason Park, Saturday April 22 12 noon.

FOR IMMEDIATE RELEASE

Contact: Joel Shepard
(415) 558-8129

SIMPLE BEAUTIES: THE ART AND LIFE OF BRUCE BAILLIE

Bruce Baillie In Person

Canyon Cinematheque founder (1960) Bruce Baillie has remained true to his art, life and vision of community for over 30 years. A profoundly spiritual man, Baillie seeks beauty in simple, honest moments and truths behind calcified habits. The films he has made are cherished throughout the world for their sensual lyricism and social critique, and in the last several years he has expanded his artmaking to radio, video, and literature. The Cinematheque proudly presents a week of Bruce Baillie events—his first public presentations in San Francisco since 1983—as a welcome antidote to this stuffy, fearful, conservative time. Each evening Baillie will show films, video tapes, play selections from his radio series *Dr. Bish's Remedies* and read from his fictional autobiography *Memoirs Of An Angel*.

Apr 17.Tues

Films: *Mass For The Dakota Sioux* (1963-64), *All My Life* (1966), *Castro Street* (1966), *Valentin De Las Sierras* (1966) and others.

Co-sponsored by S.F.A.I.'s lecture series.

April 20 - Center For The Arts, Thursday, 7:30 PM

Still Life (1966), *Tung* (1966), *Quixote* (1964-1965), *Roslyn Romance (Is It Really True?)* (1974) and others.

April 21 - San Francisco Art Institute, Friday, 8:30 PM

Quick Billy (1967-70) and Camera Rolls (1968-69)

PLUS - FREE on Thursday - Saturday mornings (April 20-22), 10:00 AM, at Total Mobile Home (51 McCoppin St.), Bruce Baillie invites everyone to discuss Canyon's early history with him, hear tapes, see videos, and more.

Bruce Baillie Visits San Francisco

The San Francisco Cinematheque and San Francisco Art Institute will bring legendary artist/filmmaker Bruce Baillie to the Bay Area for his first public appearances since 1983. Baillie will present three evenings of nearly all his completed films, read selections from his autobiographical novel, *Memoirs Of An Angel*, and play highlights of his radio series *Dr. Bish's Remedies*. Several informal meetings are also being planned in which Baillie will reminisce and tell stories about the early days of Canyon. Baillie is one of the founders of San Francisco's Canyon Cinematheque in 1961, and the body of films he produced during the 1960s and 70s is recognized as one of the treasures of world cinema (*Castro Street* was on the A.F.I.'s first list of Landmark American films to be preserved).

Baillie's visit will culminate with a Canyon Cinematheque Reunion Party (co-sponsored by Canyon Cinema) to which all current and former Canyon Co-op members and devotees of the San Francisco Cinematheque are invited to a pot luck luncheon in Fort Mason Park.

Mon., April 17, S.F.A.I., 7:30 PM - Films I

Mr. Hayashi (1961), *To Parsifal* (1963), *Mass For The Sioux* (1963-64), *All My Life* (1966), *Castro Street Sierras* (196), *The P-38 Pilot* (1990, video). Total: 77 min.

Thurs., April 20, Center For The Arts, 7:30 PM - Films II

Still Life (1966), *Tung* (1966), *Quixote* (1964-65),
Valentin De Las Sierras (1966), *Roslyn Romance* (*Is It
True?*)(1974), *Castro Street* (1966). Total: 89 min.

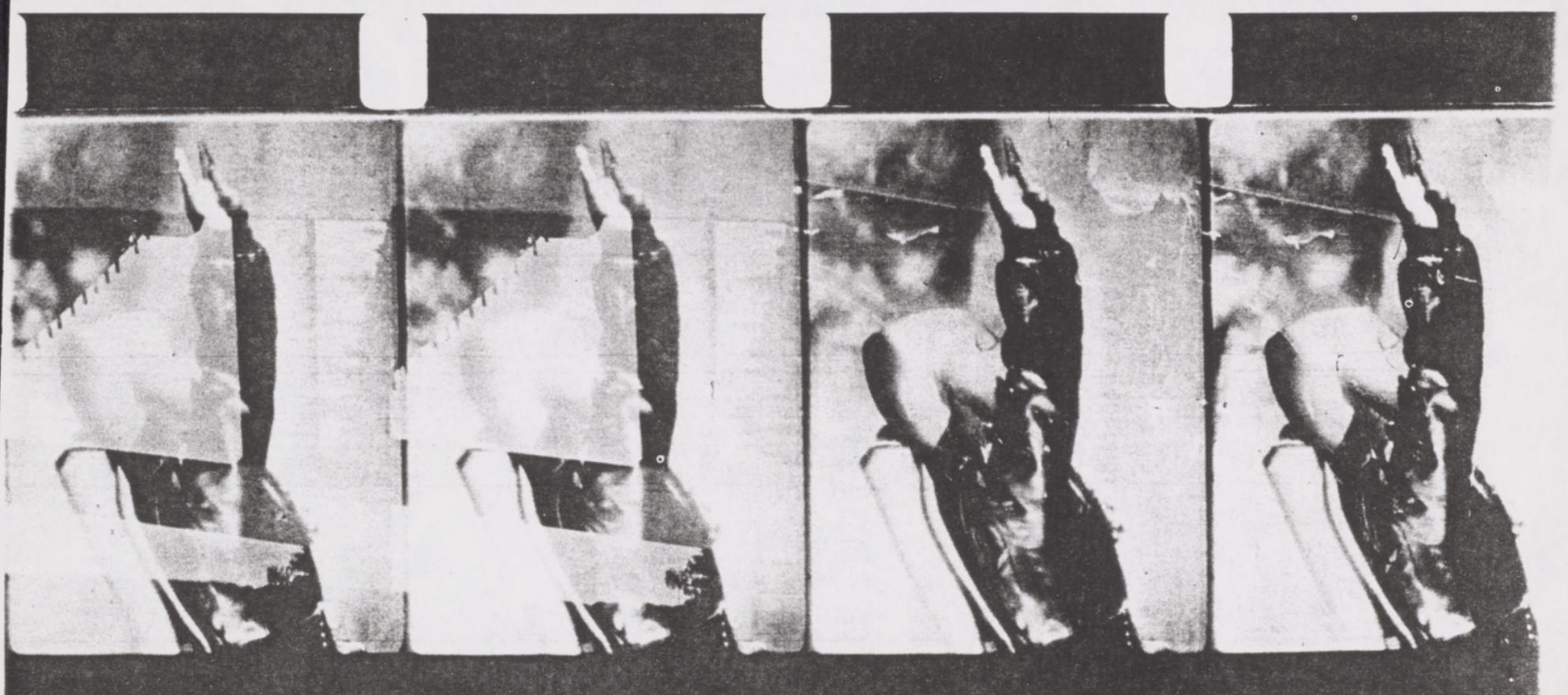
Friday, April 21, S.F.A.I., 7:30 PM - Films III

Yellow Horse (1965), *Quick Billy* (1967-70), *Quick Billy Camera Rolls*. Total: 84 min.

Saturday, April 22, Fort Mason Park, 12:00 PM Noon

Canyon Cinematheque Reunion

Call either Canyon Cinema (626-2255) or the S.F. Cinéma-théque (558-8129) for more information.



earlier in the film, projected over his chest. When he turns his back to the projector, the film images cease, and he is framed in a white rectangle of the projector operating without film.

In the middle of his speech in front of the interior film screen he repeats his consolation: "But don't be afraid. There's a film-maker behind every scene, in back of every word I speak, behind you, too, so to speak." When the camera suddenly swings around into the darkness, glimpsing the hand signals of the director, he adds, as if a spectator had turned his head to the projection booth: "No. Don't turn around. It's useless." It is at this point that he himself turns toward his screen and the images change to pure white light on his body.

Blue Moses ends as it began with a series of dissolves of the protagonist returning to his cave and gesturing ceremonially. In its form and substance *Blue Moses* attacks the dramatic film as an untenable convention. Brakhage temporarily accepts the principles of the realists of film theory who argue that cinema arises from the interaction of the artist with exterior reality in front of the camera. But he rebuts them with a demonstration of how fragile their sense of exterior reality is. At one point the actor of *Blue Moses* gestures to the sun and cries, "an eclipse," at which point an obvious, messy splice throws the image into blackness, and he adds, "manufactured, but not yet patented, for your pleasure." *Blue Moses* is a negative polemic, an attack on the modified Realism of the European cinema of the early sixties (Godard, Resnais, Fellini, Antonioni, etc.). In its place he proposed the investigation of the consciousness confronting (and constructing) external nature in the form of the lyrical film.

Of the many film-makers of the sixties working in the lyrical mode after Brakhage's initial work, Bruce Baillie has had the surest voice of his own.

In his lyrical films, Baillie turns from the uneasy inwardness of Brakhage's work to a problematic study of the heroic. *Mr. Hayashi* (1961), *Have You Thought of Talking to the Director?* (1962), *A Hurrah for Soldiers* (1962-63), and *To Parsifal* (1963) prepared the ground for his major extended lyrics. *Mass for the Dakota Sioux* (1964) and *Quixote* (1965, revised 1967). The first of these films was made as a newsreel advertisement to be shown at Baillie's film society, Canyon Cinema, in the second year of its existence. It shows a Japanese gardener, Mr. Hayashi, performing his daily tasks in a few black and white shots. The form is intentionally brief, minor, and occasional; although there is no metaphor or conflict of images, it reminds one of the aspiration first voiced by Maya

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Deren and later echoed by Brakhage to create a cinematic haiku. The plastic and formal tradition indigenous to San Francisco, the center of Baillie's activity, owes something to oriental, and specifically Japanese, aesthetics. The oriental "saint" in a fusion of Zen, Tao, and Confucian traditions is the first of the heroes proposed by Baillie's cinema. The second, Parsifal, logically prefigures the first; his quest seeks the reconciliation of nature and mind that makes the oriental saint possible.

In *Mass* and *Quixote* he subtly blends glimpses of the heroic *personae* with despairing reflections on violence and ecological disaster. In the earlier films those poles were explored in separate, and much weaker works. *Have You Thought of Talking to the Director?* casually articulates an image of sexual loss and paranoia by combining an interview-like monologue about girlfriends in a moving car and on the streets of a small California town with a frame store derived from *The Cabinet of Dr. Caligari*; that is, Baillie repeatedly cuts from the speaker to him sitting silently in the corridor of a hospital, and the sinister doctor who whispers near him appears—no longer as a doctor—at significant points in the events outside the hospital. In *A Hurrah for Soldiers* Baillie naively attempted to illuminate an elliptical and rhythmically edited scene of imagined violence—a man attacked by a gang of girls—with photographs of actual violence from a newspaper. He is more successful in the mixing of sounds in this film than in the cutting of images. In his major lyrical films he extended his natural talent for sound fusion to a textured visual surface which uses superimposition and often mixtures of negative and positive black-and-white with color, in a rhetoric of slow transformations. His notes for *Mass* give a clear picture of its structure:

A film Mass, dedicated to that which is vigorous, intelligent, lovely, the best-in-Man; that which work suggests is nearly dead.

Brief guide to the structure of the film:

ESTROPH: A long, lightly exposed section composed in the camera.

KYRIE: A motorcyclist crossing the San Francisco Bay Bridge accompanied by the sound of the Gregorian Chant. The EPISTLE is in several sections. In this central part, the film becomes gradually more outlandish, the material being either television or the movies, photographed directly from the screen. The sounds of the "mass" rise and fall throughout the EPISTLE.

GLORIA: The sound of a siren and a short sequence with a '53 Cadillac proceeding over the Bay Bridge and disappearing into a tunnel.

The final section of the communion begins with the offertory in a procession of lights and figures in the second chant.

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The anonymous figure from the introduction is discovered again, dead on the pavement. The touring car arrives, with the celebrants; the body is consecrated and taken away past an indifferent, isolated people accompanied by the final chant.¹⁶

At the very beginning he shows a man struggling and dying on a city street at night, ignored by passers-by as if he were a drunk collapsed in the street. In the subsequent weaving of moving camera shots, in counterpointed superimpositions of factories, expanses of prefabricated houses, traffic, parades, and markets, all complemented by a soundtrack that blends Gregorian chant with street noises in shifting degrees of priority, the viewer tends to forget the dying man or to see him as the forecast of the section of the film that enjams bits of war films with advertisements shot directly off a television without kinescopic rectification so that the images continually show bands and jump.

Contrasted to the images of waste and violence, a motorcyclist appears in the traffic and Baillie follows him, shooting from a moving car for a very long time. He is the tentative vehicle of the heroic in this film. But when he too disappears in the welter of superimposition, we do not expect his return. Instead the movement shifts to the grill of a 1933 Cadillac as it cruises the highway. As the second part of the film circles back on itself, the Cadillac turns out to be the ambulance/hearse which brings doctors to the man on the street and which carries away his dead body. Then when it reenters the highway, Baillie again shifts the emphasis to the motorcyclist, whose second disappearance concludes the film.

Two images demonstrate the ironic pessimism with which Baillie views the American landscape at the center of the film. Over the sprawl of identical prefabricated houses he prints the words of Black Elk: "Behold, a good nation walking in a sacred manner in a good land!" Then he pans to an American flag waving on a tall pole in the distance. By changing the focus without cutting from the shot, he brings to view a previously unseen barbed wire fence between the camera and the flag. "The Mass is traditionally a celebration of Life," he wrote in the Film-Makers Cooperative catalogue, "thus the contradiction between the form of the Mass and the theme of Death. The dedication is to the religious people who were destroyed by the civilization which evolved the Mass."

In *To Parsifal* Baillie began to elaborate his equivocal relationship to technology by employing the train both as a symbol of the waste land and the heroic thrust of the Grail quester. The motorcyclist of *Mass* possesses some of that ambivalence. But it is in *Quixote* that Baillie utilizes the ten-

sion between the heroes and the blindness of technology as a generative principle for the organization of the whole film. He told Richard Whitehall:

Quixote was my last western-hero form. I summarized a lot of things. I pretty much emphasized the picture of an American as a conquistador. A conquering man. For example, up in Montana there's a bridge being put up, driving straight through the mountains, and it was half made when I got there.

They're chopping their way right through. And, to me, that was the best explanation of what western man was up to.¹⁷

In many ways *Quixote* restates the structural principles of *Mass* with increased irony and ambiguity. For instance, the tentative protagonist of the earlier film, the motorcyclist who appears near the beginning and the end, becomes a flying man, a movie version of Superman, at both ends of the later film. Despite his sophistication, Baillie remains an innocent; the whole of his cinema exhibits an alternation between two irreconcilable themes: the sheer beauty of the phenomenal world (few films are as graceful to the eye as his, few are as sure of their colors) and the utter despair of forgotten men. It is in *Quixote* alone that these two themes emerge into a dialectical form, an antithesis of grace and disgrace.

The incessant forward movement of *Mass* leads to the meandering journey, of which *Quixote* is the diary, of a film-maker in search of a hero who can be his mediator without irony. But the series of agents he finds cannot sustain that burden: they are tired Indians in a luncheonette, an old farmer, a prizefighter reduced to Bowery life, a naked girl, the artificial Superman, and even animals (a turtle, horses). In their impotence, the lyrical film-maker, himself a Quixotic observer without Anger's confidence that the cinema is a magical weapon, becomes the hero of his own film as he descends through a nostalgia for the lost Indian civilizations (manifested in the intercutting of contemporary chiefs with turn-of-the-century photographs of the tribes) to a vision of New York streets meshed with a collage of old films and footage of the war in Vietnam.

With Baillie we return to an aspect of the visionary film-maker suspended since our discussion of Maya Deren: his role as a champion of reform for the film-makers' plight. In 1961 he founded Canyon Cinema, the first permanent showcase for the avant-garde film in the San Francisco area since the collapse of Art in Cinema more than a decade earlier. The next year it moved from the town of Canyon, still keeping the name, to

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Berkeley and initiated a newspaper, *The Canyon Cinema News*. Shortly afterward he founded the Canyon Cinema Cooperative, following the example of Jonas Mekas and the original Film-Makers Cooperative in New York. Although Baillie soon retired as the chief administrator of the Canyon Cinema functions, they continue today much in the spirit in which they were founded. The visionary inspiration which informs the work of the American avant-garde film-maker has in many instances spread to the creation of his institutions.

Stan Brakhage, too, has been influential in the formation and promotion of organizations to benefit the film-maker. He was one of the founding members of Mekas' Cooperative, and in its early years he acted as an informal ambassador, uniting factions in different parts of the country whom he encountered in his lecture tours. One of his major concerns has been the encouragement of private libraries of 8 mm and 16mm films. To promote this idea and promote careful and repeated viewing of films, he has been uncomfortable in his alliances with the community of filmmakers and has on several occasions withdrawn his films from cooperatives and attacked them. His motives have been for the most part aesthetic, not economic; and within the politics of aesthetics he has fought, with all the polemical means at his disposal, tendencies he felt were contrary to the making and reception of films as revelation. Repeatedly he has invoked the myth of Faust in his periodic attacks on other film-makers and ideas, reserving for himself a Prometheanism, wherein the commitment to aesthetic perfection and prophetic revelation triumphs over seduction. His repeated reconciliations with film-makers' institutions are usually attended by confessions that his dramatic response was personally essential to the rooting out of drama from his films. Markopoulos, too, and in spite of his enthusiastic appraisal of the inspired work of the cooperatives, has withdrawn, returned, and then withdrawn his films again without the public histrionics of Brakhage.

But Baillie has eschewed the polemical struggle in the ten years he has been making films. His rare interviews reflect his pacific personality, generosity, and disinterest in theory. Since the mid-sixties, he has traveled continually, living out of his Volkswagen bus, in a tent in the California commune of Morning Star, or in a cabin by the ocean in Fort Bragg. A persistent struggle with serious hepatitis since 1967 has circumscribed his activities and generated a meditation on death in his longest film so far, *Quick Billy* (1971), which will be discussed in the next chapter.

In the end, the argument between consciousness and nature is as cru-

cial to Baillie's cinema as it is to Brakhage's. But it is problematic because the weight of the dialogue seems to rest outside of the film, especially in the prolific stream of films from the late sixties—*Tung* (1966), *Castro Street* (1966), *All My Life* (1966), *Still Life* (1966), and *Valentin de las Sierras* (1967). In these, the eye of the film-maker quiets his mind with images of reconciliation; the dialectics of cinematic thought become calm in the filming of the privileged moment of reconciliation. In an interview with Richard Corliss, he describes his achievement as a film-maker and the fundamental shortcoming of that achievement:

Now, I can answer a little bit just for myself, as having been a film artist. I always felt that I brought as much truth out of the environment as I could, but I'm tired of coming out of . . . I want everybody really lost, and I want us all to be at home there. Something like that. Actually I am not interested in that, but I mean that's what you could do. Lots of people would like it. I have to say finally what I am interested in, like Socrates: peace . . . rest . . . nothing.¹⁸

Baillie's two versions of the structural film, coinciding with the general emergence of that form, draw upon his lyrical films and point toward the consecration of the privileged moment. By replacing a form which has internal evolution with a monomorphic shape and by affirming the priority of the mechanics of the tools over the eye of the film-maker, the structural film terminates the dialectics of the lyrical and mythopoetic forms. Baillie comes to it in the apparent hope of subduing the reflective ego and, at least tentatively, exploring deep space and unquestioned natural objects. In *All My Life* (1966) he pans along a fence lined with rose bushes. Then in the same slow movement of the unstepping camera, he switches from the horizontal to the vertical, rising above the fence into the sky, resting in a composition of two telephone lines trisectioning the blue field. The movement lasts as long as it takes Ella Fitzgerald to sing "All My Life" on the soundtrack. Its complement, *Still Life* (1966), fixes an interior view with an unmoving camera, which I shall discuss in the last chapter. The voices on its soundtrack suggest that the dim figures by the far window are looking at a series of photographs of shrines devoted to Ramakrishna. Baillie refers to this in the Film-Makers Cooperative catalogue as "A film on efforts toward a new American religion."

Castro Street returns to the lyrical form with a renewed lushness of texture and color. His note for it is typically gnomic and tantalizing in its guarded hints about his working process:

Inspired by a lesson from Erik Satie, a film in the form of a street—Castro Street running by the Standard Oil Refinery in Richmond, California . . . switch engines on one side and refinery tanks, stacks and buildings on the other—the street and film, ending at a red lumber company. All visual and sound elements from the street, progressing from the beginning to the end of the street, one side is black-and-white (secondary), and one side is color-like male and female elements. The emergence of a long switch-engine shot (black-and-white solo) is to the filmmaker the essential of *consciousness*.³⁹

A different note subtitles it "The Coming of Consciousness."

The film begins slowly and gradually changes pace several times. Its fusion of black-and-white negative with color, often moving in opposite directions, recalls Brakhage's micro rhythms. The superimposition tends to destroy depth and to reduce foreground and background to two hovering planes, one slightly in front of the other. The opening movement, accompanied by the sound of a train in slow motion, occurs on the back plane. An iris isolates a smokestack, then slowly wanders on the screen, drifting toward the upper right corner. The first dynamic image is of a negative, high-contrast power line moving in the superimposition.

Baillie occasionally uses slightly distorted images of the trains and the railroad yard with prismatic colors around the border of distinct shapes. He also uses images which were recorded by an improperly threaded camera so that they appear to jump or waver up and down on the screen. A ghost image of a man and the numbers from the side of a boxcar jump in this way on the foreground layer early in the film. Soon afterward part of the screen clears to show a red filament inside a tube; for Baillie not only uses superimpositions but soft masking devices so that parts of the screen will be single-layered, while the rest is double, or will contain a third element which appears on neither one of the superimposition layers, as if melted into the picture.

As the trains move faster, the pace of the film changes. The smokestack in the iris returns, now red-filtered and occupying the center of the screen. Another central iris replaces it, looking out on violets in a yellow field; slowly an old Southern Pacific engine pulls into the iris beyond the violets, recalling the later movements of *To Parsifal*. A yellow car crosses almost pure white negative cars.

At this point in the film we hear whistles, muted voices, and the tinkling of a piano. A curtain is drawn open to show the blue of the sky, and then it closes, blending immediately into the superimpositions, which become progressively anamorphic. To the sound of clangs, negative and color



Bruce Baillie's *Castro Street*: "the image of Consciousness."

trains move in opposite directions across the screen, ending in the dominance of a silhouetted negative engine with a man in it, slowly crossing the field of vision. This is the image Baillie refers to as the "essential of consciousness."

Just before the film ends another negative figure takes over the film. The camera follows the blazing white pants of a walking workman, then shows his polka-dot shirt. His appearance crowns the passing negative of the engine and its conductor. Then a red, dome-like barn appears while a sign, saying "Castro Street," pointing in the direction opposite to that of the camera, marks the film's conclusion.

Both Brakhage and Baillie push in their later lyrical films toward cinematic visions of impersonal or unqualified consciousness. In films such as *Pastit*, *Fire of Waters*, and *Castro Street* they succeed in momentarily disengaging the self from vision. But that came only after they had invented and pursued a form that could articulate that complex relation for the first time in cinema.

6

MAJOR MYTHOPOEIA

The highest achievements of Brakhage's art since the spectacular series of lyrical films in the late 1950s and early 1960s have been three long or serial films, *Dog Star Man* (or in its expanded form, *The Art of Vision*), *Songs*, and *Scenes from Under Childhood* (itself the first part of a projected autobiography, *The Book of the Film*). Likewise Baillie had proceeded from lyric to epic with the making of *Quick Billy*, which holds a position in the evolution of his work comparable to that of *Dog Star Man* in Brakhage's.

The writing of *Metaphors on Vision* coincided with the shooting and editing of most of *Dog Star Man*. Brakhage seems to have started both around 1960. The book was published at the very beginning of 1964, the five-part film was completed by the end of that year and had its first screenings in 1965. Here more than at any other point in Brakhage's career his aesthetics throw light on the film. Nevertheless the critic must be careful not to let the film maker's glosses completely dominate his viewing of the film. An over-subscription to Brakhage's paraphrases has blinded at least two published interpretations of the film to some of its complications.³

Dog Star Man elaborates in mythic, almost systematic terms, the world-view of the lyrical films. More than any other work of the American avant garde film, it stations itself within the rhetoric of Romanticism, describing the birth of consciousness, the cycle of the seasons, man's struggle with nature, and sexual balance in the visual evocation of a fallen titan bearing the cosmic name of the Dog Star Man.

Brakhage has repeatedly disassociated his exegetical comments on his films from his aesthetics and statements on method. The former consti-

To be included in tonight's program is PASTORAL D'ETE, NON CATHOLICAM, WATERSMITH, and PASTEUR 3.

CANYON CINEMA

AND

BRUCE BAILLIE

PRESENTS

TRIBUTE TO WILL HINDLE

"Will Hindle was a very good friend and we worked together from 1962 through the early 1970's. It is my hope to do some Proustian reflections regarding Will's work, ways, and our working together." – Bruce Baillie

FRIDAY 7:30 pm
November 11, 2005

145 Ninth Street (at Minna), SF
First Floor Screening Room

\$7-\$10 sliding scale in support
for Canyon Cinema

photo DOMINIC ANGERAME

flyer design ANDREA OU

From: Steve Polta <stevepolta@yahoo.com>
To: <polta@sfcinematheque.org>
Date: Wednesday, April 10, 2002 10:28 AM
Subject: Fwd: Tentative review: Here I Am, by Bruce Baillie

--- konrad <konrad@PANIX.COM> wrote:
> Date: Tue, 9 Apr 2002 19:28:26 -0400
> Reply-to: Experimental Film Discussion List
> <FRAMEWORKS@LISTSERV.AOL.COM>
> From: konrad <konrad@PANIX.COM>
> Subject: Tentative review: Here I Am, by Bruce
> Baillie
> To: FRAMEWORKS@LISTSERV.AOL.COM
>
> "Here I Am" (b/w sound 16mm 11min 1962) is the most
> moving
> film i have seen in the last several years. This
> was shown
> at the recent Canyon Cinema restopective programmed
> by the
> SF Cinematheque hosted at the SFMoMA. Nothing
> happens in
> this film while something is going on, in both
> senses of
> that phrase.
>
> The film is a portrait of a day-care center for
> emotionally
> disturbed children in Oakland, CA. It was not
> released
> until recently. According to Steve Anker, Baillie
> never
> thought of it as part of his body of work, since it
> was a
> commissioned piece. But it is so lovingly composed
> and so
> sensuous and spacious that it clearly belongs with
> his other
> more personal works, his fantasies, documentaries
> and
> portraits.
>
> The opening consists of looking up out a car window
> at a
> foggy sky as each moving shot reveals little by
> little more
> of the trees and rooftops on the winding road to
> wherever it
> is we're headed.
>
> The first scene shows a young girl swinging by
> herself, then
> up at the chains of the swing linked both to the
> crosspole
> and the now cleared sky. Then back to her standing
> next to

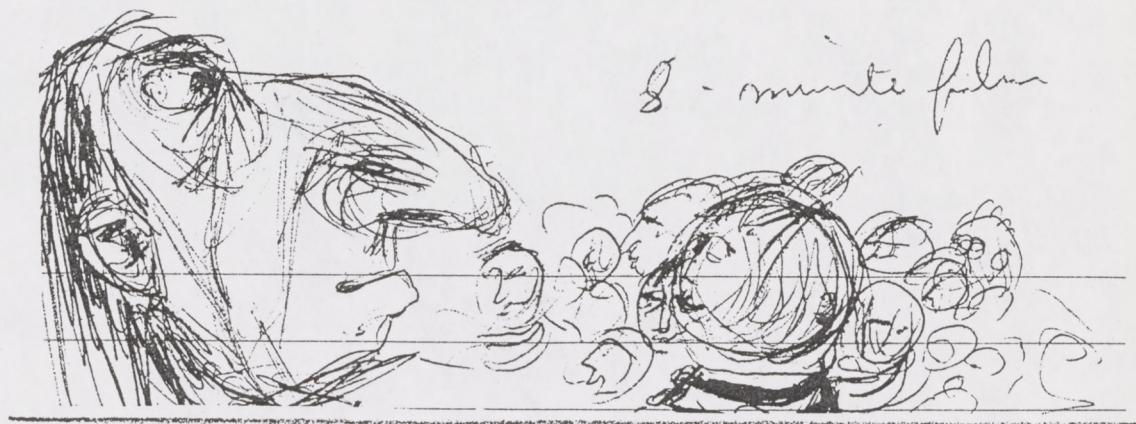
> the swing for an extended medium shot. You notice
> maybe a
> bandage on her arm, but it's tied to her belt. Then
> another
> shot of the swingseat maybe or the ground around the
> swing
> -- i'm not remembering it well now. Then a close-up
> of her
> squinting (pained?) face. Then a shot from her left
> in
> profile, as you can make out the unseen, leashed
> (not
> bandaged after all) right hand swing up as she tries
> to
> strike at herself. This unfolding takes about 3
> minutes,
> and all you hear is some music to the opening shots
> and then
> birds chirping as you arrive at the Center. You
> will now be
> with this film knowing there's more than meets the
> eye at
> every turn in this place. The film is humbling
> itself in
> that way.
>
> Most (all?) of it is shot from a child's view's
> level, such
> that you don't see the adults' heads if they are too
> close
> to the camera. There is no 'looking down' on these
> people
> here. There is no voiceover nor music while at the
> school
> to guide you during your visit.
>
> There are scenes and little mini portraits that take
> place
> inside and outside the rooms of the school, which is
> situated on a grassy hillside. Long takes of a
> quietly
> working or watching child suddenly erupt in a loud
> burst of
> emotion. Then there is a flurry and a comforting or
> distraction from someone else, and then back to
> other
> activities. The scenes move outdoors. The sandbox
> constructions and destructions of solitary girl are
> intercut
> in a montage of other kids' playing and shouting.
> All the
> sound is in the background, except for a few
> snatches you
> can make out. The words are there for texture and
> presence,
> and do function like the best in 'movie music' to
> lend an
> emotional atmosphere to the images as well as create
> a kind
> of realism in the image, which draws you closer.
>

Sat, Oct 23, 2004 3:25 PM

> Finally the montage evolves into wider shots of the
> kids and
> adults all running around the yard playing tag or
> just
> screaming and laughing, chasing each other. The
> music fades
> back in and the images descend back down into the
> foggy land
> of trees and roofs again.
>
> The scenes are not romanticized, the life and work
> there is
> not glamorized, and no one becomes a 'star' in the
> film.
> The delicacy and care with which Baillie handles the
> situation continues to amaze me.
>
> The film is for rent from Canyon Cinema for \$35.
>
> <http://www.canyoncinema.com/rentsale.html>
>
> konrad
>
> ^Z
>
>
>

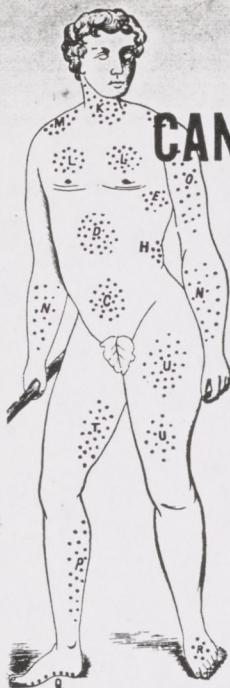
> For info on FrameWorks, contact Pip Chodorov at
> <PipChod@aol.com>.
>

Do You Yahoo!?
Yahoo! Tax Center - online filing with TurboTax
<http://taxes.yahoo.com/>



THE TRICYCLES

a short film by Bruce Baillie
November 5, 1962



CANYON CINEMA

BRUCE C. BAILIE
263 Colgate Avenue
Berkeley, California 94708

Born 1931, Aberdeen, South Dakota. Veteran Korean War.

Graduate, University of Minnesota. B.A. in Art, 1955.

Graduate student, University of California, Berkeley

London School of Film Technique, 1959.

Establish Canyon Cinema, West Coast independent film-maker's theater and production studio. 1960.

Employed by Westinghouse Broadcasting Co. ("PM West Show") - Cameraman. 1961.

Two, one-man shows, summer 1963, San Francisco and Mendocino Showings at the Film-maker's Showcase, New York City

Awarded Film Assistantship, Boston University (Declined)

Nominated for the Ford Foundation's Program for Film-makers, 1963

Two films chosen by International Film Seminars, Inc. for the 1963 Flaherty Seminar and the Mannheim, Germany Festival

Ann Arbor Award, University of Chicago, 1963

Golden Gate Award, San Francisco International Film Festival, 1963

Ten short films completed, independently, to date
(Incl. writing, production, camera, sound, editing.)

Distributors: Audio Film Center,
406 Clement, San Francisco.
New York Film-makers Cooperative,
414 Park Ave. South, N.Y., N.Y.

Ann Arbor Award, 1964

Best Film Award, Midwest Film Festival, 1964

Grand Prize, Ann Arbor, 1964

First Prize, Kent, Ohio, 1965

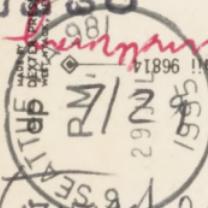
Moholy-Nagy Award, Hull House, Inst. of Tech. (Ill.)



Lava Bursts

Photo by Allison

Lane Wind & Dr. Bush



Harry S. Truman
USA 20c
October 23, 1980



Post Card

Steve Anker

c/o SF Cinema -
+ regue

480 Potrero Ave.

SF CA

94110

Dear guy - Working
toward early Aug. run to CA,
via Olympia WA., Ft. Bragg
CA., etc. Hafta do '94 taxes first.
Horrors! Ft. 3 friends offer \$ for
travel budget: We're down to dehydrated
soups now. How ya doing?
How was NY visit? Favol:
talk to R. Haller soon if you well
re. MacArthur - coming up soon. Thanks

ERUPTION, Island of Hawaii, eruption taken
February 1, 1960 which completely destroyed the town of Kapoho.

Lone, Wind & Dr. Bish
BAILLIE
669 West Kodiak Avenue
Camano Island, WA 98292



6-27-95

Steve — How was NY
visit!? Wine been working on
the SF run - down past the 3-wk.
air fare advance notice (no \$), to preparing
to drive. Prob. will figure
a visit for a bit later, summer.



SEARCHED & INDEXED
SERIALIZED &
FILED
FEB 22 1968
FBI - NEW YORK

2/



left ph. message for Tracey C.
re. same. And many thanks.
Will do the suggestion soon
I hope. Meanwhile, getting
more archiving-preservation, etc. work
done - some of the older films →
Canyon now, + ^{new} ~~older~~ —
all will appear in new supplement.
Need new Quinote print for
Canyon, no \$ - asking NY for
help - prob. same problem for

3

them - Also tries to get Palmers to
replace bad print.

Also need 8 for new S-Vits

Master for "Five Films" collection,
which sells too extensively to
cont. use of mediocre master I

now have. If my ideas re. same,
pls. inform. Finishing 2 cc today for ^{Conway}

Will soon be free, I
believe, to begin 2 new video
pieces * Just finished Kinder-garten
(30-min.), which ain't too bad

(for a quirky, extroverted "work").

* + Radio ~~X~~ all set.

maybe call UC venue & same?).



It is going
changes going
off: \$50

PS. Warner officially schedule Committee next schedule. (X)

Any encouragement re -

Move Astoria --- sooner or later?

We're down to our last

strategies; finally, sell house
here, move to Philippines,
live on nominal SS income.

Album Studio & archives would
go into permanent storage some -
where in U.S. Close shop!

However, we're applying for
SS-I for Lorie's work disability.

Can make it to end Aug. on last

savings + my income ($\frac{2}{3}$ adequate
for survival level). Should bear

Leg you down.
D. hope

Sept.
SS for some luck

from A

Bruce Baile

06/25/2001 11:54 AM E-mail 006
rc 19-sub

06/24/2001 11:54

PAGE 01

Subject: re 19-sub

Date: Sat, Jun 23 2001 11:54 AM

From: "Bruce Baile" <mailto:baile@mta.net>

To: "canyon cinema" <mailto:cain@cinema.com>

C.C.: "canyon cinema" <mailto:cain@cinema.com>

dear Dominic, quick note. Thanks for your responseren. Is it a possibility someone there might have a smallish mattress - or airmattress we could use on floor of Art Inst. apt? They only have a double bed family can use, but poor dad left to the worn carpet. If no, I can at last minute purchase a Chinese air mattress here cheap, but is a little heavy for travel + requires foot pump. Also the Chinese are said to be clever devils who produce objects that are known to "turn on you" ... lawn chairs a perfect example in case. Millions of people meeting premature ends folded up in Chinese orange and green lawn apparatus. A Boxer Rebellion turned inside out.

If you would, let me know either way, before we make the purchase.

Also Could you buy one CA Lottery ticket for us, please? If we win, we will of course share, endow CC, etc. Thanks again, love Dad